VICTORIA AND ALBERT MUSEUM.

DEPARTMENT OF CERAMICS.

CATALOGUE OF THE SCHREIBER COLLECTION OF ENGLISH PORCELAIN EARTHENWARE ENAMELS ETC.

VOLUME I.—PORCELAIN.

BY

BERNARD RACKHAM.

PRICE TWO SHILLINGS AND SIXPENCE.

VICTORIA AND ALBERT MUSEUM.

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CATALOGUE OF ENGLISH PORCELAIN EARTHENWARE ENAMELS ETC.

COLLECTED BY CHARLES SCHREIBER, Esq., M.P., AND THE LADY CHARLOTTE ELIZABETH SCHREIBER AND PRESENTED TO THE MUSEUM IN 1884.

VOLUME I.—PORCELAIN.

BY

BERNARD RACKHAM.

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ADDENDUM TO PREFATORY NOTE.

Lady Charlotte Elizabeth Schreiber, the generous donor of this important collection, was the only daughter of Albermarle Bertie, ninth Earl of Lindsey, and was born at Uffington House, Lincolnshire, in May 1812. She married first, in July 1833, Mr. (afterwards Sir) Josiah John Guest, F.R.S., for many years M.P. for Merthyr Tydvil, who died in November 1852. She married secondly Mr. Charles Schreiber, M.P. for Cheltenham and Poole.

Mr. Schreiber died at Lisbon in March 1884, and two months later Lady Charlotte Schreiber offered the collection to the Department of Science and Art in the name of Mr. Charles Schreiber and her own. It was formally accepted for the Museum in July of that year. Besides presenting the collection, Lady Charlotte Schreiber herself prepared the original Catalogue on which the present publication is based. She died on the 15th January 1895.

For the many other activities of this talented benefactor, as author, collector and business woman, reference should be made to Vol. XVII. of the Dictionary of National Biography.

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PREFATORY NOTE.

THE great advance made in the study of English pottery and kindred arts since the publication of the original Catalogue of the Schreiber Collection in 1885 has rendered necessary a considerable expansion as well as revision of the material. The catalogue has consequently been divided into three parts dealing respectively with the porcelain; the earthenware, stoneware, etc.; and the glass and enamels. The present volume—the first—comprises the objects numbered from 1 to 817 in the original catalogue, with five additional pieces received from Lady Charlotte Schreiber in 1889; the second will comprise Nos. 818 to 1372, together with 17 additional examples; and the third will comprise Nos. 1373 to 1813. The second and third volumes are now in preparation and will be published as soon as possible. The preface to the original catalogue by Lady Charlotte Schreiber, giving a brief account of the formation of the collection, is reprinted on page vii below.

This catalogue has been prepared by Mr. Bernard Rackham, Assistant Keeper of the Department of Ceramics. The thanks of the Board are due to many friends of the Museum for information given and facilities afforded to him. Among these are Sir Hercules Read, Mr. R. L. Hobson, and Mr. A. M. Hind, of the British Museum; Mr. A. J. Toppin, of the National Museum of Science and Art, Dublin, Mr. Richard Quick, of the Bristol Museum and Art Gallery, Mr. P. Entwistle, of the Free Public Museums, Liverpool, and Mr. B. Howard Cunnington, of the Wiltshire Archaeological and Natural History Society; M. G. Papillon and M. G. Lechevallier-Chevignard, of the Manufacture Nationale, Sèvres; and Mr. Roland H. Ley.

CECIL SMITH.

Victoria and Albert Museum,
January 1915.

NOTE.

RECENT researches have resulted in a wider and more exact knowledge of the history of the various English porcelain factories and of the nature of their productions than was possible in 1885, when the original catalogue was published, and changes of attribution have consequently been found necessary in many instances. Every item in the collection is cited in the order given in that catalogue, and where a change of attribution has been made, a cross-reference is given to the section under which the full description appears, the original numbering having been retained. The numbers in brackets following the description of certain of the marks refer to the reproductions of marks on Plates 93-96.

New information has been provided concerning the sources of design from which modellers and enamellers derived inspiration for their work, and further critical material has been added in the form of references to literature in which questions of provenance are discussed. Wherever possible, the sources from which the objects were obtained by the donors are stated by quotations from *Lady Charlotte Schreiber's Journals*, edited by Montague J. Guest (London, 1911). Illustrations of the objects in this and other publications are also cited.

Finally, the opportunity has been taken of amplifying the descriptions of the objects, correcting some minor inaccuracies, and increasing the usefulness of the work by the provision of numerous illustrations. The works to which reference is made in the text are recorded in a bibliographical list.

BERNARD RACKHAM.

PREFACE TO THE ORIGINAL CATALOGUE.

THE Collection, of which this is a catalogue, was commenced at the end of 1865, at a time when examples of English Porcelain and Earthenware were less studied and appreciated than is now the case. The aim in its formation was to bring together objects typical of English Ceramic Art, and not merely such as were conspicuous for their beauty or variety. Accordingly specimens of our principal manufactories will be found included in it. Of late years increasing attention has been paid to the products, no less than to the history, of these factories. Old and unknown collections have been brought to light, and the Art of the Potter has been the subject of careful and critical inquiry; the Marks employed have been classified, and the dates and names of those under whom the several establishments rose to fame, as well as those of many of the able hands whom they employed, have been duly recorded; nor is it too much to say that the works of our ceramic artists are now acknowledged to stand on an equality with those of France, Italy and Germany.

Since the commencement of our researches several interesting incidents have occurred which have added to our information on these subjects.

In 1868 the extensive operations carried on by Messrs. Bryant and May laid open the foundations of the celebrated Porcelain Works at Bow. In the *débris* were found fragments of the manufacture in all its stages, together with some of the moulds actually used, thus enabling many pieces to be assigned to that factory which had previously been undetermined. We assisted at some of these excavations, and several of the specimens we ourselves disinterred were given to us by the proprietors, and are included in this Collection.

We had the opportunity in 1869 of purchasing the memorandum books of John Bowcocke, who was employed in the Bow Works in the beginning of the second half of the last century. In them we found some curious details. Large extracts from these books are given in the third edition of Chaffer's "Marks and Monograms."

We were fortunate enough in 1870 to be present when Mr. Bailey, the proprietor of the Fulham Works, made a search, at our instance,

among the old ledgers in his office, and discovered the valuable note-books of Dwight himself, containing his recipes for making "white transparent porcelaine," "marbled porcellane," etc., bearing dates of from 1689 to 1698.

Mr. Bailey presented us with some specimens which had been found in the oft-cited "Walled-up Chamber" at Fulham, which were supposed to have remained there undisturbed since the time of Dwight.

In the course of frequent journeys, both in the United Kingdom and on the Continent, including Spain and Sweden, we had many opportunities of finding remarkable specimens. But the most valuable addition we ever made, at one time, to the Collection was in the autumn of 1868, when we visited Kingsbridge and acquired all the Bristol and Plymouth Porcelain which had descended from Cookworthy himself to his relations, Mr. Prideaux, Miss Tregellis, and Miss Fox, and which they willingly ceded to us with the hope that they would not be dispersed.

Whatever interest the Collection now offered to the public may possess, rests upon the claim to represent by examples the growth of English Ceramic Art. The work of its formation has been a labour of love, and its object seems best attained by placing it where it will be of the greatest use by being preserved in its entirety, in which its main value consists. And I can most heartily endorse the sentiments expressed, on a similar occasion, by the late Mr. Sheepshanks (and quoted to me by Sir Henry Cole the last time I had the pleasure of seeing him, shortly before his death) when he said that he "felt like an anxious parent, grateful to see his children happily settled in his lifetime."

In order the better to point out the sources from which the decoration of some of the specimens was derived, a few engravings and photographs have been added to the Collection.

To conclude, — it was said of Horace Walpole that he "could throw spirit into a Catalogue." Nothing of that kind has been aimed at in the present case, and the simplest matter-of-fact description has been adhered to; but it has been thought that an occasional note, referring to incidents or customs of the period, as illustrated by objects in the Collection, might not be without interest, and such have been introduced accordingly.

Very warm acknowledgments are offered to our kind and gifted friend, Mr. A. W. Franks, for the untiring patience he has bestowed on the arrangement of the Marks and the general supervision of the

catalogue; and the best thanks are rendered, amongst others, to Mr. Soden Smith and Mr. A. H. Church, the accomplished author of the "Handbook of English Pottery," to whose kindness we owe the valuable introductory remarks at the head of each Section, which no one could with more authority supply. We are also indebted to Mr. C. H. Read for kindly drawing the Marks for engraving. The index is due to the industry of my grand-daughter Alice Du Cane.

C. E. S.

Langham House,
1884.

CONTENTS.

PAGE

List of Plates - - - - - - - - - - xii

Bibliography - - - - - - - - - - xv

Introduction - - - - - - - - - - 1

I. Bow - - - - - - - - - - - 4

§ 1. Statuettes and groups, coloured - - - - - 7

§ 2. Figures of animals and birds, coloured - - - - 13

§ 3. Statuettes and figures, white - - - - - 14

§ 4. Vases and ornamental pieces, coloured - - - - 16

§ 5. Pieces for domestic use, coloured - - - - 18

§ 6. Pieces for domestic use, white - - - - - 27

II. Chelsea - - - - - - - - - - 29

§ 1. Statuettes and busts, white - - - - - 31

§ 2. Pieces for domestic use, white - - - - - 33

§ 3. Statuettes and groups, coloured - - - - - 34

§ 4. Figures of animals and birds, coloured - - - - 40

§ 5. Vases and ornamental pieces, coloured - - - - 43

§ 6. Chelsea toys - - - - - - - 47

§ 7. Pieces for domestic use, coloured - - - - 54

III. Chelsea-Derby - - - - - - - - - 65

§ 1. Statuettes and busts, coloured - - - - - 66

§ 2. Figures in unglazed biscuit porcelain - - - - 71

§ 3. Vases and ornamental pieces - - - - - 71

§ 4. Pieces for domestic use - - - - - - 73

IV. Derby - - - - - - - - - - 76

§ 1. Vases - - - - - - - - - 77

§ 2. Pieces for domestic use - - - - - - 77

V. Worcester - - - - - - - - - - 81

§ 1. Vases and ornamental pieces - - - - - 84

§ 2. Pieces for domestic use - - - - - 88

VI. Longton Hall - - - - - - - - - 119

§ 1. Statuettes and groups - - - - - - 120

§ 2. Vases and pieces for domestic use - - - - 121

PAGE

VII. Plymouth - - - - - - - - - 123
§ 1. Statuettes and groups - - - - - - 124
§ 2. Figures of animals and birds - - - - - 126
§ 3. Vases and decorative pieces - - - - - 127
§ 4. Pieces for domestic use - - - - - - 129

VIII. Bristol - - - - - - - - - 133
§ 1. Statuettes and groups - - - - - - 135
§ 2. Vases and decorative pieces - - - - - 139
§ 3. Pieces for domestic use - - - - - - 140

IX. Caughley - - - - - - - - - 149

X. Liverpool - - - - - - - - - 151

XI. Staffordshire Porcelain of the 19th Century - - - 153
§ 1. Longport - - - - - - - - 153
§ 2. Stoke-upon-Trent (Spode) - - - - - 153
§ 3. Stoke-upon-Trent (Minton) - - - - - 154
§ 4. Hanley - - - - - - - - 155
§ 5. Staffordshire (manufacture uncertain) - - - - 155

XII. Swinton (Rockingham Works) - - - - - - 156

XIII. Lowestoft - - - - - - - - 158

XIV. Nantgarw - - - - - - - - - 161

XV. Swansea - - - - - - - - - 163

XVI. Coalport - - - - - - - - - 164

XVII. English Porcelain of uncertain origin - - - - 164

XVIII. Chinese Porcelain decorated in England - - - - 165
§ 1. Decorated at Bow - - - - - - 165
§ 2. Decorated at Chelsea - - - - - - 165
§ 3. Decorated at Worcester - - - - - 166

XIX. German (Meissen) Porcelain decorated in England - - - 167

XX. Chinese Porcelain - - - - - - - 168

XXI. French (Sèvres) Porcelain - - - - - - 169

Index - - - - - - - - - - 170

LIST OF PLATES.

1. Bow: Coloured figures.
2. Bow: Coloured figures.
3. Bow: Britannia with a medallion of George II.
4. Bow: General Wolfe and the Marquis of Granby.
5. Bow: Boys playing drum and fife.
6. Bow: Figures and pot-pourri bowl.
7. Bow: Gardener emblematical of Autumn.
8. Bow: Woodward and Kitty Clive.
9. Bow: White figures, etc.
10. Bow: King Lear.
11. Bow: White figures; King of Prussia tea-pot.
12. Bow: Vase and plates.
13. Bow: Coloured pieces.
14. Chelsea: White pieces.
15. Chelsea: Figure of a nurse.
16. Chelsea: Hercules and Omphale, after Lemoyne.
17. Chelsea: Chinaman and boy.
18. Chelsea: Coloured figures.
19. Chelsea: Coloured figures.
20. Chelsea: Leda and the Swan.
21. Chelsea: Coloured figures.
22. Chelsea: Dances after Watteau; group after Vanloo.
23. Chelsea: Figure of a reaper.
24. Chelsea: The Music Lesson, by Roubiliac after Boucher. (Frontispiece.)
25. Chelsea: The Seasons, by Roubiliac.
26. Chelsea: Actor.
27. Chelsea: Lord Chatham.
28. Chelsea: Figures of Birds.
29. Chelsea: Vase, Japanese style.
30. Chelsea: Vase, claret-coloured ground.
31. Chelsea: Vases and candlesticks.
32. Chelsea: Scent-bottles and bonbonnières.
33. Chelsea: Scent-bottles, bonbonnières and patch-boxes.
34. Chelsea: Tureen and other coloured pieces.

35. Chelsea: Pieces for domestic use.
36. Chelsea: Dishes and cups.
37. Chelsea: Dish with claret-coloured rim.
38. Chelsea: Pieces for domestic use.
39. Chelsea: Plate with view of Chelsea church; Plate from the Mecklenburg-Strelitz service.
40. Chelsea-Derby: Coloured figures and groups.
41. Chelsea-Derby: Coloured figures and groups.
42. Chelsea-Derby: *La Bergère des Alpes*; *Le Nœud de Cravate* (after Boucher).
43. Chelsea-Derby: *Pensent-ils au Raisin?* (after Boucher).
44. Chelsea-Derby: Biscuit group—Minerva crowning Constancy and Hercules killing the Hydra.
45. Chelsea-Derby: Vases and domestic pieces.
46. Chelsea-Derby: Bowl with arms of the Coopers' Company.
47. Chelsea-Derby: Heart-shaped dish.
48. Chelsea-Derby and Derby: Vases and domestic pieces.
49. Derby: Jug and plate.
50. Worcester: Vase, blue scale-pattern.
51. Worcester: Vase with applied masks and flowers.
52. Worcester: Vases and jug.
53. Worcester: Vase painted in blue.
54. Worcester: Jug with hunting scene.
55. Worcester: Pieces in Oriental style.
56. Worcester: Pieces with printed decoration.
57. Worcester: Vase, jug and coffee-pot, printed in black.
58. Worcester: Pieces with printed decoration.
59. Worcester: Pieces with printed decoration.
60. Worcester: Jugs and plates.
61. Worcester: Pieces for domestic use.
62. Worcester: Pieces for domestic use.
63. Worcester: Pieces for domestic use.
64. Worcester: Vases and other pieces chiefly with decoration on a coloured ground.
65. Worcester: Pieces for domestic use.
66. Worcester: Mug dated 1770; tea-pot in Sèvres style.
67. Worcester: Tea-pots in Japanese style.
68. Worcester (Chamberlains): Plate with sporting subject.
Longton Hall: Tea-pot.
69. Longton Hall: Figures and group.

70. Longton Hall: Figures, vases and domestic pieces.
71. Longton Hall: Vase with applied figures and flowers.
72. Plymouth: Asia and America.
73. Plymouth: Candlesticks with figures.
Bristol: Shepherd and Shepherdess.
74. Plymouth: Figures and domestic pieces.
75. Plymouth: Figures, vases and tea-pots.
76. Plymouth: *Garniture* of vases.
77. Bristol: Group—Venus and Adonis, and figures.
78. Bristol: Children as Seasons—Summer and Autumn.
79. Bristol: Children as Seasons—Spring and Winter; classical figures as Seasons—Spring and Winter.
80. Bristol: Classical figures as Seasons—Summer and Autumn.
81. Bristol: Figures, biscuit plaque and domestic pieces.
82. Bristol: Hexagonal vase painted with birds.
83. Bristol: Soft-paste mug and sauceboat.
84. Bristol or Plymouth: Tea-pot with blue ground.
85. Bristol: Plate with ribbon border.
Swinton (Rockingham Works): Plate, Chinese style.
86. Caughley: Jug with monogram "SB."
87. Caughley: Jugs and mug.
Liverpool: Mugs and cup and saucer.
88. Stoke-upon-Trent: Spode vase and Minton beaker.
89. Lowestoft: Pieces for domestic use.
90. Lowestoft: Tea-poy and mug.
English porcelain of uncertain origin. Jug dated 1792.
91. Nantgarw and Swansea.
92. Chinese and German porcelain decorated in England.
93. Marks, Nos. 1–28, Bow, Chelsea and Chelsea-Derby.
94. Marks, Nos. 29–50, Derby, Longton Hall and Worcester.
95. Marks, Nos. 51–73, Plymouth and Bristol.
96. Marks, Nos. 74–88, Miscellaneous.

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CATALOGUE

OF THE

SCHREIBER COLLECTION.

VOLUME I.—ENGLISH PORCELAIN.

INTRODUCTION.

THE porcelain in the Schreiber Collection belongs for the most part to the 18th century, the period in which the manufacture was established and reached its highest level of artistic attainment in England. The collection contains characteristic specimens, covering a wide range of style and technique, from all the earlier English factories of importance. The porcelain of the early 19th century, relatively of minor artistic interest, is also represented by a few selected examples.

The porcelain bodies produced by the English factories show great variety of composition, but with few exceptions belong to the class of "soft paste" or "artificial" porcelain, differing from their prototype, the "hard paste" or "true" porcelain of the Far East, in the substitution of an artificial glassy material known as "frit" for the fusible natural rock which is an essential ingredient of the latter. "Soft paste" is fired at a much lower temperature than "hard paste"; the former can be more or less easily cut with steel instruments, whilst they will make no impression upon the latter. The porcelains made at Bow, Chelsea, Derby, Longton Hall, Lowestoft, and Caughley all belong to the class of "soft paste"; that of Worcester (in the 18th century) is of similar composition, modified by the addition of soapstone (steatite) to the constituents. "Hard paste" was made only at Plymouth and Bristol, and perhaps for a short time at New Hall in Staffordshire, after the transfer to that place of the Bristol establishment.

About the end of the 18th century, as a result of experiments made in Staffordshire by the second Josiah Spode, with which perhaps

those of Martin Barr of Worcester were on parallel lines, a new porcelain body was invented in which the essential ingredients of hard porcelain, china-stone (petuntse) and china-clay (kaolin) were combined with bone-ash. The new composition was soon generally adopted, and remains at the present time the standard English porcelain body.

Painting is the most usual method of decorating English porcelain. The colours are always applied over the glaze, with the important exception of cobalt-blue, which in all but a few instances is used as an underglaze pigment. Printing on porcelain is an English invention adopted most extensively at Worcester, though most of the early factories appear to have made experiments with this process. The printed designs were applied at first over the glaze in various colours; printing in underglaze blue was introduced at a slightly later date. At Chelsea and Derby statuettes were made in biscuit porcelain, that is, without the addition of glaze or enamelling.

Very few of the compositions of English porcelain painters and figure-modellers are of an original character; their designs were borrowed from various sources. Much of their work is in direct imitation of Chinese and Japanese porcelain, or that of Continental factories, particularly Meissen and Sèvres. In other cases designs may be traced to engravings, either after the contemporary masters of painting, especially of the French school, or from the compositions of the decorative designers (*ornemanistes*) of the period, such as Jean Pillement. Designs of the latter class were published by Robert Sayer and others in contemporary albums of prints under such titles as *The Artist's Vade-mecum*, *The Draughtsman's Assistant*, and *The Ladies' Amusement or Whole Art of Japanning made easy*.[1]

The earliest manufacture of porcelain in England is of relatively late date as compared with that in Italy, France and Germany. In Italy successful attempts were made to imitate Chinese porcelain towards the end of the 16th century, whereas it was not till about the middle of the 18th century that the manufacture appeared in England. Several factories came into existence about that time, but the exact date of the earliest English production of porcelain is unknown. The earliest date recorded on extant pieces, 1745, occurs on two milk-jugs made at Chelsea, one of which is in the British Museum; it is not known how long before that date the factory was opened. The Bow factory may be said to have been founded in 1744, that at Worcester

[1] A copy of the last-named work, purchased at the sale of the Merton Thoms Collection, is in the Library of the Museum.

in 1751. Another was in existence at Bristol in 1750, whilst those at Derby, Longton Hall, and Lowestoft were established within a few years of the same date. Various other early ventures in porcelain-making, presumably of short duration, are also on record, but the nature of their productions is unknown. The instability characteristic of the fortunes of most of the English factories of the 18th century is due to the circumstance that they were all carried on by private enterprise as commercial undertakings, differing in this respect from the majority of their contemporaries on the Continent, which were conducted as adjuncts to royal or princely households subsidised out of the revenues of their patrons.

Included with the English porcelain in the Collection are a few specimens of Chinese and Continental origin, which throw light in various ways on the history of the manufacture in this country. They comprise (1) pieces made abroad and decorated in England, (2) a teapot, which appears to have been the property of an English painter, (3) pieces which have served as models to English potters.

BERNARD RACKHAM.

I.—BOW.

THE earliest evidence of the existence of a porcelain factory at Bow, in the east of London,[1] is a patent dated December 6th, 1744, taken out by Edward Heylyn and Thomas Frye, the latter an artist whose name is well known as a mezzotint engraver. A second patent was taken out by Frye alone in 1748. He became manager of the works, and remained in that position till 1759, three years before his death. Two merchants, Weatherby and John Crowther, became partners in the ownership of the factory in 1750; the former died in 1762, the latter became bankrupt in the following year. In 1776 the factory was bought by William Duesbury, of Derby, to which place the models and moulds were then removed.

The patents of 1744 and 1748 indicate porcelain bodies differently constituted. Of the earlier body, containing a kind of porcelain clay in combination with sand and potash, no specimens can now be identified as surviving. In the later composition bone-ash and pipe-clay were substituted for the porcelain clay, while a lead glaze was used.

The productions of Bow have been recognised mainly by means of the following documents:—(1) The memorandum books and other papers of John Bowcocke, clerk to the factory, some of which are preserved in the British Museum;[2] (2) certain inkstands, two of which are in the British Museum and the Victoria and Albert Museum (No. 2864—1901) respectively, inscribed with the words "Made at New Canton";[3] (3) a bowl in the British Museum accompanied by a note stating that it was made at Bow and painted by Thomas Craft; (4) two plates in the same museum made in 1770 for Robert Crowther, presumed to be a relative of the partner in the firm; (5) a number of fragments and "wasters" disinterred in 1868 on the site of the works, several of which form part of the Schreiber Collection (No. 132).

With the help of these documents the specimens detailed below may be divided roughly into three groups. The earliest group, dating from about 1750, exhibits a soft cream-coloured paste with a thick

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[1] The actual site of the factory was on the Essex side of the River Lea, in the parish of West Ham.

[2] Amongst these is a sheet of engravings (pl. 145) cut out of *The Ladies' Amusement* (compare p. 2), and coloured by hand.

[3] From Bowcocke's memoranda we learn that the factory was known by this name.

unctuous glaze. It includes statuettes in plain white porcelain generally supported on a rectangular base, for the most part vigorously modelled, but full of technical imperfections.[1] Where colour has been added to the figures the effect is rather crude ;[2] the cheeks are tinted with blotches of dry red, and a yellowish grass-green is to be noted amongst the other pigments. Small pieces of useful ware with pseudo-Oriental designs in the manner of the "New Canton" inkstands, which are dated 1750 and 1751, may be included in the same group.[3] In this early period the signs for Mercury[4] and Mars are sometimes found incised in the paste as a mark.

The second group comprises the finest productions of the factory. Their date is shown by the Wolfe and Granby statuettes (Nos. 5 and 6) and the Craft bowl to be about 1760. The paste is similar to that of the earlier group, but less uneven; the glaze is generally of an ivory-like smoothness, giving a rich effect to the gilding and enamel colours, which are now used in profusion; amongst the pigments an opaque greyish blue and a marone purple are conspicuous. The figures are modelled with great delicacy. The smaller ones generally have a round base with a funnel-like hole underneath it. For the larger ones the characteristic Bow pedestal begins to appear, supported on four scroll-work feet picked out with touches of purple or other colours. Some of the figures, stamped with a B,[5] are ascribed to the sculptor, John Bacon, R.A. Others are stamped with the mark "T°,"[6] which is found at a later period on Worcester and Bristol porcelain (*see* pp. 83, 134); it is usually regarded as the mark of a modeller named Tebo, employed by Josiah Wedgwood in 1775,[7] probably a Frenchman who altered his name Thibaud to its phonetic form in English spelling. Many of the figures of this date are either exact copies or adaptations of others modelled in the Royal Saxon Manufactory at Meissen by Johann Joachim Kaendler and other artists.[8] A small class of figures marked by pale colouring and faint indication of the features[9] is rather doubtfully ascribed to Bow and appears to have been made slightly later than 1760; the hole in the base of No. 197, and the resemblance of the flower-painting on the costumes to that on Nos. 18 and 24 are in favour of the attribution.

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[1] Nos. 135–137, 143–151. [2] Nos. 2, 2a, 4, 19, 19a, 181.
[3] Nos. 37, 155, 155a, appear to belong to this period. [4] No. 2. [5] No. 20.
[6] Nos. 5, 6, 7, 10, 11, 41, 51.
[7] Compare *Letters of Wedgwood*, ii., pp. 119, 121, 130; *Burlington Magazine*, xxv., p. 108.
[8] Nos. 1, 1*a*, 17, 21, 25, 26, 29, 181, 198*a*. [9] Nos. 14, 30, 197.

In the decoration of "useful" wares the "partridge pattern" and others adapted from the designs on Japanese porcelain of the school of the potter Kakiyemon were much in favour at this period, as exemplified by the Craft bowl[1]; other Oriental patterns are traceable rather to Chinese porcelain of the early *famille rose*.[2] The numerous pieces decorated with applied sprays of *prunus*-blossom, either alone[3] or in combination with enamel painting,[4] may also be referred to this period; examples of this type, which is copied from the Chinese white porcelain of Têhua, in the province of Fuchien, known among connoisseurs as "*blanc de Chine*," are to be seen among the fragments found on the site of the works.[5]

Transfer printing was also employed, as at Worcester, over the glaze, in black,[6] dull purple,[7] or red[8]; the impressions are often indistinct. The prints are occasionally somewhat clumsily painted over in colours.[9] The occurrence on No. 131 of a print by Robert Hancock, who is generally assumed[10] to have been employed till about 1756 in the enamel works at Battersea, seems to show that some, at all events, of the printing on Bow porcelain, may have been executed at that place.

In the later productions of Bow, such as the Crowther plates, dated 1770, in the British Museum, and the masonic punch-bowl, dated 1768, in this collection (No. 86), the paste is nearly opaque and the glaze uneven, strongly tinged with blue, and frequently disfigured by black specks. In the figures of this period[11] a dark transparent blue takes the place of the opaque blue of the finer figures. The four-footed pedestal gives way to an irregular rococo-scrolled stand imitated from the contemporary statuettes of Chelsea; the elaborate diaper-patterns on the drapery may be traced to the same source. In the printed wares[12] black predominates, while the impressions are clearer and darker than before. Where painting in underglaze blue is used, the pigment is of duller tone than the strong vivid blue of earlier times.[13] The marks of an anchor with a dagger and a cross in red or brown belong to this later period.

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[1] Compare Nos. 68, 69, 109, 127. [2] Nos. 78, 83, 105, 114.
[3] Nos. 156, 158, 162, 163, 164, 165*f*. [4] Nos. 50, 80. [5] No. 132.
[6] Nos. 73, 74, 93. [7] Nos. 59, 113, 131. [8] No. 71. [9] Nos. 59*a*, 59*b*.
[10] Apparently on the evidence of an enamel watch-back, bearing a print with Hancock's signature, assumed on insufficient grounds to be of Battersea manufacture; *see* Chaffers, pp. 778, 977.
[11] Nos. 3, 8, 9, 12, 13, 15, 16, 18, 23, 24, 25, 29.
[12] Nos. 61, 65, 76, 77, 85, 106, 501.
[13] Nos. 86 and 128 exemplify the later, Nos. 90 and 92 the earlier blue.

§ 1. *STATUETTES AND GROUPS, COLOURED.*

Nos. 1–30, 197, *&c.*

All the following pieces are painted in enamel colours over the glaze, and, with the exception of Nos. 1, 1*a*, 20, 20*a*, 22, 30 and 188, are further decorated with gilding.

1. PAIR OF FIGURES. A boy and girl selling fish. Copied from Meissen figures modelled, probably by Johann Joachim Kaendler, about 1750. About 1760. (PLATE 1.)

   The boy wears a blue coat and red and white striped trousers and stands on a square base, holding up on end a big oval basket in which are three fish. The girl is dressed in a yellow bodice, flowered skirt and white apron, in which she holds up two fish; she stands with a basket of fish beside her on a square rocky base on which are shells and coral. H. $5\frac{7}{8}$ in., $5\frac{3}{4}$ in. respectively.

   Meissen figures from these models were formerly in the Fitzhenry Collection.

2. PAIR OF FIGURES. An actor and actress in Turkish costume. Mark on the former, the sign of the planet Mercury, incised (No. 1)*. About 1755. (PLATE 1.)

   The actor is clad in a fur cap, long mauve cloak lined with ermine over a green tunic faced with brown fur, red breeches and high yellow boots. The actress wears a long red-sleeved cloak lined with ermine over a flowered dress and fringed pink and yellow petticoats; her hair is dressed in a high horn-like coiffure, with a veil hanging from it. Both figures stand on a square base. H. $7\frac{1}{4}$ in., $8\frac{1}{4}$ in. respectively.

3. ACTOR, in a costume probably intended for Turkish. Mark, a dagger and anchor in red, and a sword in blue (No. 2). About 1770. (PLATE 2.)

   He stands on a four-footed rococo-scrolled base with applied flowers and leaves, and wears a fur cap, long yellow fur-lined cloak over a blue tunic, flowered breeches and high red boots. H. 9 in.

4. STATUETTE AND PEDESTAL. Britannia supporting a medallion with a relief bust of King George II. (1727–1760). The pedestal has designs printed in black and painted over in colours, amongst which is a trophy with a shield bearing the arms of Prussia, indicating that the statuette was probably made about the time of the British alliance with Frederick the Great in 1756. (PLATE 3.)

   Britannia sits on a mound, wearing a loose robe painted with bouquets of flowers; she holds the medallion with her left hand, while with her right she supports a shield behind which a lion is crouching. Beside the mound are a globe, weapons and a standard. The pedestal is elaborately moulded with rococo scrollwork, leaving three spaces in which are the printed designs; these include, besides the above-mentioned trophy, a camp-scene and a landscape with equestrian figures. H., including pedestal, $6\frac{1}{8}$ in.

   Church, fig. 19.

5. GENERAL WOLFE (b. 1727, d. 1759), copied, with slight modifications, from an engraving by Richard Houston after a sketch by Captain Harvey Smith. Mark, "T°" impressed (No. 3), said to be a mark of the modeller Tebo. About 1760. This statuette and its companion representing the Marquis of Granby (No. 6) were probably made to commemorate the victories over the French in 1759 at Quebec and Minden, in which the respective Generals were engaged. On

**Note.—The bracketed numbers following the descriptions of marks refer to the reproductions of them on Plates* 93–96

the base is a plan of a fortress partly rolled up, showing part of the name "BECK" (Quebec). (PLATE 4.)

The general stands as if directing operations, beside a tree-stump on a rococo-scrolled base. He has a musket slung across his shoulder and a crêpe band on his left arm. At his feet are a cannon, cannon-balls and grenades, an axe, a standard, and sprays of laurel. H. $13\frac{7}{8}$ in.

The authorship of the original portrait is discussed in *The Century Magazine, New Series*, xxxiii., p. 327.

6. GENERAL JOHN MANNERS, Marquis of Granby (b. 1721, d. 1770), in the uniform of Colonel of the Horse Guards, copied, with slight modifications, from an engraving by Richard Houston, published in 1760, after a painting by Sir Joshua Reynolds, now in the collection of the Earl of Wemyss. Mark, "T" impressed, said to be a mark of the modeller Tebo. About 1760. Probably made to commemorate the battle of Minden, 1759; *see* note on the companion statuette of General Wolfe (No. 5). (PLATE 4)

The marquess stands bare-headed, beside a tree-stump on a rococo-scrolled base. His left hand rests on the hilt of a sword, the blade of which is missing; a bâton is also missing from his right hand. At his feet are a cannon and grenades, an axe, a standard, sprays of laurel and a cocked hat. H. $14\frac{1}{8}$ in.

Compare the portrait printed on a Worcester mug in the Collection (No. 553).

7. MINERVA. Another specimen in the Museum from the same model (No. 482–1902) bears an impressed "T," said to be a mark of the modeller Tebo. About 1760. (PLATE 1.)

The goddess wears a plumed helmet, an imbricated tunic over a blue robe, and a yellow cloak with crimson flowered lining thrown loosely round her. She stands with her left hand resting on a shield with the Gorgon's head, on a four-footed rococo-scrolled base with applied flowers; at her feet is an owl. H. $13\frac{7}{8}$ in.

Bought by Mr. Schreiber at Madrid, March 17th, 1872, *see Journals*, i, p. 139, ". . . . . to Raphael's. At the latter place C. S. saw a Bow figure of Minerva, which he ultimately bought for £5."

8. FIGURE OF A RED INDIAN WOMAN, emblematic of America, one of a set of the Four Continents. About 1770. (PLATE 2.)

She stands with flowered drapery thrown round her and a head-dress of feathers, taking an arrow with her right hand from a quiver on her back; in her left hand she holds a bow. The figure is supported by the stump of a flowering tree, at the base of which is a prairie-dog, on a round rococo-scrolled base. H. $13\frac{1}{8}$ in.

A similar model was used at Plymouth; compare No. 684 in the Collection, and note thereon as to the origin of the type.

9. VENUS. About 1770. (PLATE 2.)

The goddess stands leaning against the stump of a flowering tree with two doves at her feet on a rococo-scrolled base; she is clad in flowered drapery clasped by a girdle, with a pink veil hanging from her right shoulder. H. $10\frac{3}{4}$ in.

Mew, pl. viii.

10. YOUNG MAN PLAYING BAGPIPES. Mark, "T°" impressed (No. 4), said to be a mark of the modeller Tebo. About 1760.

He stands beside a tree-stump with a dog lying at his feet on a round base with applied flowers and leaves; he wears a black hat, pink coat with green collar, white shirt and flowered breeches. H. $5\frac{3}{4}$ in.

11. Group of a Young Man and Woman. Mark, "TO" impressed, said to be a mark of the modeller Tebo. About 1760.

The figures are standing by a tree-stump on a four-footed rococo-scrolled base with applied flowers and foliage. The man is dressed in yellow cocked hat, pink jacket, blue sash and striped breeches, and holds a bunch of flowers in his left hand; the girl has a pink hat, yellow dress with *pannier*, greyish-blue apron and striped crimson skirt; she supports a basket of flowers with her right arm and has a nosegay in her left hand. H. $7\frac{3}{4}$ in., W. of base, $4\frac{3}{8}$ in.

12. Pair of Figures emblematic of Spring and Winter, two of a set of the Four Seasons. About 1765. (Plate 1.)

Spring is represented by a girl with flowers, Autumn by an old man warming his hands at a brazier. The girl wears a wide blue hat, green bodice with pink sleeves, striped skirt and flowered apron, and sits on a rock with a basket of flowers beside her, holding up a nosegay in her right hand. In front of her is a flowering bush and to one side a beehive. The old man is seated on a rocky mound, with the brazier among flowering plants at his feet. He is dressed in a long green hooded coat and flowered breeches. Both figures are supported on rococo-scrolled pedestals. H. 6 in., $6\frac{1}{8}$ in. respectively.

These figures resemble in style the figures of which sketches are preserved among the papers of John Bowcocke in the library of the Department of British and Mediaeval Antiquities at the British Museum; compare Hobson, *Catalogue of English Porcelain*, p. 11.

Bought by Lady Charlotte Schreiber in Paris, February 19th, 1875, *see Journals*, i., p. 356, "There are two very good figures of Seasons at Crispin's. . . . . To the Boulevard Beaumarchais to see Crispin again. We now offered him £8 for his two Bow figures, which he accepted."

Mew, pl. xv.

13. Girl dancing. Mark, an anchor and dagger, in red. About 1770.

A girl in a pink and green hat, pink bodice, flowered skirt and apron, dancing in front of a large bocage of flowers and foliage; rococo-scrolled pedestal. H. $9\frac{1}{2}$ in., W. $6\frac{3}{4}$ in.

14. Pair of Figures. A boy and girl with baskets of grapes. About 1765.

Both are seated with the basket on their laps on a stump rising from a rococo-scrolled base, on which are large applied flowers and leaves. The boy is clad in a plumed light blue hat, yellow-lined pink coat, white waistcoat, and flowered breeches, the girl in a crimson hat, yellow bodice, and flowered skirt. H. $5\frac{1}{8}$ in., $4\frac{7}{8}$ in. respectively.

15. Pair of Figures of dancing Peasants, a youth and a young woman. About 1770. (Plate 2.)

The youth wears a yellow hat, crimson jacket with yellow sleeves, and flowered breeches, the woman a white cap, crimson bodice with blue and green bows down the front and short sleeves, flowered skirt and apron. Both figures stand on four-footed rococo pedestals, the youth being supported by a tree-stump, with large applied flowers and leaves. H. $7\frac{7}{8}$ in., $7\frac{3}{4}$ in. respectively.

16. Pair of Candlesticks, each in the form of a kneeling figure of a negress. About 1770.

Both figures are clothed in a flowered dress with blue and gold girdle and yellow sleeves, and a white veil, from which rises a fountain of plumes, forming the grease-pan of the candlestick; this is bored in the middle with a hole for insertion of the socket. The figures are supported on rococo-scrolled bases with applied flowers and foliage. Each, H. $6\frac{1}{4}$ in.

17. Pair of Figures. A negro and negress, copied from Meissen figures modelled by Kaendler. About 1760. (Plate 2.)

The negress wears a high-pointed striped bonnet and a long pink gown over a flowered dress, and carries a basket of fruit on her left arm. The man is dressed in a pink and blue cap, cream-coloured tunic, pink trousers, and red shoes, and holds a dish of fruit in his right hand. Both figures stand on rococo-scrolled pedestals with applied flowers and foliage, the man being supported by a tree-stump. H. $6\frac{3}{4}$ in., $6\frac{1}{2}$ in. respectively.

For the negress compare Berling, *Meissner Porzellan*, fig. 85.

18. Pair of Figures of Boys, playing a fife and drum respectively. Mark on both, "I" in blue (No. 5). About 1770. (Plate 5.)

Both boys are dressed in a black hat, crimson military frock-coat with dark blue facings, flowered waistcoat (in the case of the fifer opened in front so as to show a white shirt), and striped breeches. The fifer wears long white gaiters, the drummer stockings and shoes, from one of which his toes are seen protruding. Both figures stand supported by the stump of a flowering tree, on a rococo-scrolled base. H. $11\frac{1}{8}$ in., $10\frac{1}{4}$ in. respectively.

Bought at the Hague, September 18th, 1879; *see Journals*, ii., p. 206, "We ended our researches by a visit to Munchen, where we were tempted into investing £27 in the purchase of very fine and unusual figures—Bow—representing boys playing a flute and a drum."

Church, fig. 20, 21.

19. Pair of Figures of Boys, each with a vase for flowers on his head. About 1755. (Plate 2.)

Both figures are dressed alike in a long flowered robe with a crimson sash thrown loosely round the waist, and stand on a rococo-scrolled base. They carry a wreath of flowers in the left hand, while the right is raised to support the vase, of fluted form with expanding wavy rim, which rests above a garland of flowers on the head. Both H. $14\frac{7}{8}$ in.

20. Pair of Figures. A male and a female cook. Mark on the former, "B" impressed (No. 6). About 1755. Perhaps modelled by John Bacon, afterwards R.A. (b. 1740, d. 1799), who was apprenticed as modeller to a china-maker named Crispe, of Bow Churchyard, from 1755 to 1762. Mention is made of "cooks" in the memorandum book of John Bowcocke; sixteen were ordered of him by a dealer named Fogg in 1756. (Plates 6, 1.)

The man wears a black and white cap, blue-lined pink coat, white shirt, flowered breeches and white apron, and carries two trussed birds on a dish. The woman is dressed in a white cap, pink-lined yellow gown over a bodice and flowered skirt, and white apron; she carries a dish with a leg of mutton upon it. Both figures stand supported by a tree-stump on a round base with applied flowers and foliage. H. $6\frac{1}{2}$ in., 7 in. respectively.

Mew, pl. viii.

21. Bajazzo, one of the characters in the Italian Comedy (*Commedia dell' Arte*), copied with slight modifications from a Meissen figure modelled about 1735 by Kaendler. About 1760. (Plate 2.)

He wears a wide cream-coloured hat, yellow coat and trousers, and pink collar, and stands with uplifted arms beside a flowering tree-stump on a round base, decorated with scrolls in crimson and applied flowers and leaves. H. $5\frac{3}{4}$ in.

Compare C. H. Fischer, *Sammlung Alt-Meissner Porzellan*, p. 40, fig. 288. Mention is made of a "Pero" (*sic*) in the memorandum-book of John Bowcocke.

22. HARLEQUIN, one of the characters in the Italian Comedy (*Commedia dell' Arte*). About 1760.

He wears a conical hat, black mask, coat painted with playing cards and hearts, and parti-coloured trousers. His right hand is raised to his hat; under his left arm he holds his lath. He is seated on a tree-stump on a round base. H. $4\frac{1}{2}$ in.

Mention is made of "Harlequin" (*sic*) in the memorandum-book of John Bowcocke.

23. GARDENER, emblematic of Autumn. About 1770. (PLATE 7.)

He wears a green-lined crimson coat, figured waistcoat, flowered breeches and dark blue apron. He stands beside the stump of a cherry-tree with fruit and foliage, on a round base on which are applied flowers and leaves; he has a black cocked hat in his left hand, and with his right he holds up his apron laden with fruit. H. 14 in.

This figure is adapted from a model made for the Chelsea factory by Louis Francis Roubiliac, which forms one of a group in the Collection (No. 193).

24. BISHOP. About 1770. (PLATE 2.)

He stands clad in mitre and vestments with fur-lined cope, with his right hand raised in benediction, on a rococo-scrolled base on which are applied flowers and foliage. H. $11\frac{3}{4}$ in.

25. TURK, copied from a Meissen figure modelled about 1750 by Kaendler. About 1765.

He wears a blue and white turban, a fur-lined pink cloak over a long flowered yellow robe and pink trousers; a dagger is stuck in his sash. He stands on a round base with applied flowers and foliage. H. $7\frac{1}{8}$ in.

Compare Berling, *Meissner Porzellan*, fig. 82; Meissen, *Festive Publication*, fig. 37, p. 34.

26. GALLANT KISSING HIS HAND, copied from one of a pair of Meissen figures modelled by Kaendler. About 1760. (PLATE 6.)

He wears a wig tied with large black bow, a pink dressing-gown with pale yellow lining, white shirt and blue breeches. Like the Meissen originals, this figure is quite exceptional in having no base. H. $6\frac{1}{4}$ in.

The original figure is traditionally supposed to represent Augustus the Strong, King of Poland and Elector of Saxony, kissing his hand to a lady of the court. Compare Berling, *Meissner Porzellan*, fig. 73, and remarks on p. v (no. 321) of the preface by Dr. O. von Falke, to C. H. Fischer, *Katalog der Sammlung Alt-Meissner Porzellan*, Cologne, 1906.

Bought at Amsterdam, October 24th, 1873, *see Journals*, i., p. 235, ". . . . . to Van Galen's, where we got a very pretty Bow figure (sold to us as Dresden) at £5. It is evidently a portion of a larger scheme, being a gallant looking up and kissing his hand."

Mew, pl. xv.

[27. FIGURE. Plymouth porcelain, *see* p. 125.]

28. BOY SEATED ON A MOUND. About 1760.

He is seated with left arm raised, beside a tree-stump, on a green mound; he wears a black hat, yellow-lined blue coat, and waistcoat and breeches painted with roses. H. $4\frac{1}{2}$ in.

This figure is exceptional in being hollow instead of having a solid base.

29. PAIR OF GROUPS. A negro and a Turk, each leading a horse, copied with slight modifications from Meissen groups modelled about 1750 by Kaendler. About 1770. (PLATE 1.)

The negro wears a blue and white turban, a long pink coat reaching to his ankles, with a sash, into which a dagger is thrust, round the waist, and yellow boots. The Turk is similarly attired, his coat being lined with yellow and tucked up in front into his sash. The horses are both in a rearing attitude, supported by a stump with applied flowers and foliage. Each group rests on a round base. H. $7\frac{7}{8}$ in., $8\frac{1}{2}$ in. respectively.

Mew, pl. xiv; *Journals*, i, ill. facing p. 54. Compare also Berling, *Meissner Porzellan*, fig. 97; Meissen, *Festive Publication*, pl. xi., 7, p. 33; *Sammlung Gustav von Gerhardt, Budapest, I. Kunstgewerbe*, Berlin, 1911, pl. 4, nos. 66, 67.

30. Boy on a galloping Horse with a Dog. About 1765. (Plate 1.)

The boy is naked and sits on a lion's skin thrown over the horse's back. The group is supported on an oblong base with rounded ends, on which are applied flowers and foliage. H. $5\frac{7}{8}$ in., L. $7\frac{1}{4}$ in.

197.* Lovers and a Clown, adapted from a Meissen group modelled about 1750 by Kaendler. About 1765. (Plate 1.)

A lady and gentleman in dress of the period seated beneath a fruit-tree embracing one another, while a clown in parti-coloured costume approaches from one side, putting his hand on the gentleman's shoulder. The lady has a dog on her lap. The whole group is supported on an oval base with applied flowers and foliage. H. $7\frac{1}{4}$ in., W. $7\frac{1}{4}$ in.

Compare Berling, *Meissner Porzellan*, fig. 149.

181. Group allegorical of Charity. About 1755. (Plate 2.)

A woman in a flowered robe and yellow veil standing with a child supported on her left arm, giving a coin to another child who kneels at her side. H. $11\frac{1}{4}$ in.

This group may be compared with one of Meissen porcelain by Johann Friedrich Eberlein, figured in the *Festive Publication*, pl. 15, no. 10.

188. Woman holding a large Shell, copied from a Meissen figure of the period of Kaendler. About 1760. (Plate 1.)

She is seated on a rock with small shells attached to it, supporting with outstretched arms a large scallop-shell which is painted with sprays of flowers in colours. She is dressed in a pseudo-Turkish costume consisting of high pointed purple hood, a long figured yellow dress with white short-sleeved cloak over it, purple drawers and red shoes. H. $5\frac{3}{4}$ in., W. $4\frac{3}{4}$ in.

198. Pair of Figures. Harlequin and Columbine, the latter copied with alteration of the right arm from a Meissen figure modelled about 1735 by Kaendler. About 1760. (Plate 2.)

The dress of Harlequin is painted in triangular patches of crimson, blue, green, purple and yellow; he wears also a pink hat and black mask, and holds a lath under his right arm. He stands supported by a tree-stump, on a round base with applied flowers and foliage. Columbine is represented in a parti-coloured bodice, flowered skirt, and yellow hat, dancing beside a tree-stump on a round base similar to that of the companion figure. H. $5\frac{7}{8}$ in., $6\frac{3}{8}$ in. respectively.

Compare Berling, *Meissner Porzellan*, pl. xii, 5. Mention is made of "harliquin" (*sic*) and "columbine" in the memorandum-book of John Bowcocke.

304. Handle for a Cane, in the form of a figure of a boy drinking. About 1770.

He wears a white hat, pink coat with green facings, blue apron and red breeches, and sits on a barrel with a foaming tankard in his hands. At his feet are a dog asleep and a sheet of music. The lower part is decorated with rings of gilding. H. $3\frac{1}{2}$ in., W. $1\frac{1}{4}$ in.

J. T. Smith, in *Nollekens and his Times*, vol. ii., page 177, reports a reference to "very curious heads of canes" made at the Bow factory, in a conversation between Nollekens and the dealer Panton Betew.

305. Handle for a Cane, from the same mould as No. 304, with gilt metal mount. About 1770.

The boy wears a black hat, crimson coat with yellow lining, blue waistcoat, purple apron and breeches. The sheet of music is omitted, while the lower part is painted with striations of purple. H. $3\frac{3}{4}$ in., W. $1\frac{1}{4}$ in. Compare note on No. 304.

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* *Note.—Where, as in this and other cases, a change of attribution has been necessary, the number assigned to the object in the original catalogue has been retained*; *see the Note on p.* vi.

§ 2. *FIGURES OF ANIMALS AND BIRDS, COLOURED.*

Nos. 31–34, 226, *&c.*

These figures are all painted in colours without gilding. The birds are for the most part fanciful both in form and in plumage, differing notably in this respect from the Chelsea birds (*see* pp. 30, 40), which are often modelled and coloured with some resemblance to natural species.

31. PAIR OF FIGURES OF MONKEYS, male and female, the later with a young one on her back. About 1760.

Both are seated eating a fruit, on a round base with applied flowers and foliage. H. $3\frac{1}{8}$ in., $3\frac{1}{2}$ in. respectively.

32. PUG-DOG. About 1770.

The dog is seated scratching its ear on a rococo-scrolled pedestal decorated with applied flowers and leaves. H. $3\frac{3}{4}$ in, W. of base $3\frac{3}{8}$ in.

33. PAIR OF FIGURES OF CATS WITH MICE. About 1765.

Each cat sits holding a mouse in its left paw, while another mouse is running into a hole on the base, which is decorated with crimson rococo scrolls. H. 3 in., $3\frac{1}{8}$ in. respectively.

Bought at Amsterdam, *see Journals*, i, p. 34, ". . . . at Block's only 2 little Bow cats, 13/4."

34. DOLPHIN, probably intended for a paper-weight. About 1760.

H. $4\frac{3}{4}$ in.

226. PAIR OF FIGURES, a cock and a hen with three chickens. About 1760.

Each supported on a mound with applied flowers and foliage and scrolled edge. H. $4\frac{1}{8}$ in., 4 in. respectively.

227. PAIR OF FIGURES OF GREEN PARROTS. About 1765. (PLATE I.)

Each perched with a fruit in its claws on the stump of a tree, which is supported on a three-footed base decorated with purple scrolls. H. $7\frac{1}{4}$ in., $6\frac{5}{8}$ in. respectively.

231. PAIR OF FIGURES OF BIRDS. About 1760.

Each bird is perched on the stump of a flowering tree. H. $3\frac{1}{8}$ in., $2\frac{1}{8}$ in. respectively.

233. BIRD. About 1760.

The bird is perched on a flowering branch, pluming itself with one wing raised. Supported on a broad scrolled base with four feet. H. $2\frac{3}{4}$ in., W. $5\frac{1}{4}$ in.

§ 3. *STATUETTES AND FIGURES, WHITE.*

Nos. 135, *&c.*

The following pieces are left entirely without coloured decoration, with the exception of No. 142, which shows traces of oil gilding, now mostly worn off. The attribution to Bow rather than to Chelsea is in some instances a little uncertain.

135. FIGURE, one of a pair. Henry Woodward (b. 1717, d. 1777) in the character of the *Fine Gentleman* in Garrick's farce *Lethe*, modelled from an engraving by James McArdell after the painting by Francis Hayman, of which a photograph accompanies the Collection (No. 1885). About 1750. (PLATE 8.)

The actor is represented with legs astride and hands thrust into his pockets, standing beside a pedestal on a square base, incised with check pattern. He wears a large three-cornered hat, a frock-coat over a long figured waistcoat, the skirts of which are tucked up over his arms, and knee breeches. H. $10\frac{3}{4}$ in.

Burton, *English Porcelain*, fig. 13, *Porcelain*, fig. xlix. See note on No. 135*a*.

135a. FIGURE, one of a pair. Kitty Clive (*née* Rafter, b. 1711, d. 1785) in the character of the *Fine Lady* in Garrick's farce *Lethe*, modelled after an engraving by Charles Mosley, dated 1750, of which an impression accompanies the Collection (No. 1815). About 1750. (PLATE 8.)

The actress stands with head thrown back, a spaniel under her right arm, and a letter in her left hand, on a shaped base on which is an applied floral spray. She is dressed in a wide lace cap, a lace-trimmed bodice and a large crinolined skirt. H. $9\frac{3}{4}$ in.

A pair of figures from the same models appears to have been made at Chelsea, as well as at Bow. J. T. Smith (*A Book for a Rainy Day*, London, 1845, pp. 266-7), describing a visit to Garrick's villa at Hampton in 1829, states that he found still remaining there "a figure of Kitty Clive as the *Fine Lady* in *Lethe*, from the Chelsea manufactory, which was something less than a foot in height, was perfectly white, and one of a set of celebrated characters, viz., John Wilkes; David Garrick in *Richard the Third*; Quin in *Falstaff*; Woodward in the *Fine Gentleman*; the Duke of Cumberland, &c. Most of these were characteristically coloured and are now and then to be met with." In the Strawberry Hill Catalogue, made by Horace Walpole, is included "Mrs. Catherine Clive, the excellent comedian, in the character of the *Fine Lady* in *Lethe*; in water colours by Worlidge."

Burton, *English Porcelain*, fig. 11, *Porcelain*, fig. xlix.

136. JAMES QUIN (b. 1693, d. 1766) in the character of *Falstaff*, modelled from an engraving by James McArdell, after a drawing by himself. About 1750. (PLATE 9.)

The actor stands astride beside a tree-stump, with basket-hilted sword in his right hand, and circular shield on his left arm; he wears a plumed hat, a coat over a long waistcoat, breeches and jack-boots. Square base. H. $9\frac{1}{4}$ in.

Quin was appearing in this part in 1746-7.

137. KING LEAR. About 1755. (PLATE 10.)

He stands on a rococo-scrolled base with a broken sword and orb at his feet, and wears a long cloak thrown loosely over a tunic. H. $9\frac{1}{2}$ in.

141. Lady with a Basket. About 1760. (Plate 11.)

A lady seated holding a basket of fruit on her knee, her right hand raised towards her lips. H. $6\frac{1}{8}$ in.

Burton, *English Porcelain*, fig. 12, *Porcelain*, pl. xlix.; *Burlington Magazine*, xxv., illustration, p. 35.

142. Pluto attended by Cerberus. Showing traces of oil gilding. About 1760. (Plate 11.)

The god has loose drapery round his body and a crown on his head; he is represented in a striding attitude, with right leg advanced and outstretched arms. Cerberus crouches behind him. The group is supported on a base with a grotesque mask at the back. H. $6\frac{3}{8}$ in.

Burlington Magazine, xxv., illustration, p. 35.

143. Pair of Figures of Sphinxes. The heads are apparently portraits of the actress Peg Woffington (d. 1760), adapted from the painting by Arthur Pond, engraved by James McArdell, now in the National Portrait Gallery, London. About 1750. (Plate 9.)

Both are represented couchant on a scrolled pedestal. Each, H. $4\frac{5}{8}$ in., L. $4\frac{1}{2}$ in.

Chaffers, Fig. 493.

146. Pair of Figures of Lions. About 1750. (Plate 9.)

Each is seated on an oblong base, with one paw raised and supported on a stump. Each, H. $4\frac{1}{8}$ in.

A similar figure of a lion forms the handle to the cover of a tureen in the National Museum of Science and Art, Dublin, similar in form to No. 307—1869 in the Museum, but painted with Japanese ornament in the Kakiyemon style.

147. Pair of Figures of Pug-dogs. Mark on each, the sign of the planet Mercury, incised. About 1750. (Plate 9.)

Each dog reclines on an oblong cushion with large tassels at the corners. H. $3\frac{1}{2}$ in., $3\frac{3}{8}$ in., L. $5\frac{5}{8}$ in., $5\frac{1}{8}$ in. respectively.

Chaffers, fig. 494.

148. Pug-dog. About 1750.

Standing figure on oblong base with flowers in relief. H. $2\frac{3}{4}$ in., L. $2\frac{3}{4}$ in.

149. Pheasant. About 1750. (Plate 9.)

Standing on a rocky base with applied flowers and foliage. H. $6\frac{3}{4}$ in., L. $7\frac{7}{8}$ in.

151. Ostrich, made in imitation of Chinese (Fuchien) porcelain (*see* p. 6). About 1750. (Plate 9.)

Standing figure beside the stump of a tree on which are applied three large flowers with foliage. H. 6 in.

701. Spaniel with a dead Bird. About 1755. (Plate 9.)

The dog stands open-mouthed, with his right fore-paw on the body of the bird; rough oblong base, with foliage in relief. H. $3\frac{1}{2}$ in., base L. $4\frac{3}{8}$ in.

§ 4. *VASES AND ORNAMENTAL PIECES, COLOURED.*

Nos. 35–57.

These pieces are all painted over the glaze in enamel colours, with the exception of No. 49, which is painted in blue. Gilding is added in the case of Nos. 48 and 55.

[35. Pair of Vases, Worcester porcelain, *see* p. 85.]

[36. Vase, Longton Hall porcelain, *see* p. 122.]

37. Vase and Cover, painted in the Chinese style. About 1750. (Plate 12.)

Elongated ovoid body tapering downwards to the base, short neck contracting upwards, domed cover on the top of which a figure of a bird, not originally part of the cover, has been placed to form the handle. The body is painted with chrysanthemums, tree-peonies and bamboos growing on rocks and with geese standing or flying among them. On the cover are also two geese among plants. The edge of the cover and the shoulder are painted with a border of diaper-pattern, interrupted by panels in which are flowers and foliage. H. $11\frac{3}{4}$ in., diam. $5\frac{3}{4}$ in.

[38–40. Vases, Worcester porcelain, *see* p. 85.]

41. Bowl and Cover for pot-pourri. Mark, "To" impressed, said to be a mark of the modeller Tebo. About 1760. (Plate 6.)

Circular with high foot. The lower part is decorated with gadroons; round the rim is a row of bosses, below which are painted sprays of flowers. Inside on the bottom is a rose-spray. The cover has a border of pierced acanthus-foliage and rises in the middle to a dome painted with floral sprays, which is surmounted by a seated figure of a boy playing bagpipes. H. 10 in., diam. $6\frac{5}{8}$ in.

As in the case of Nos. 43 and 711, it is probable that the mark refers only to the modelling of the figure in relief on the cover; compare *Burlington Magazine*, xxv., p. 108.

[42. Pair of Vases, Chelsea porcelain, *see* p. 43.]

[43. Vase and Cover, Worcester porcelain, *see* p. 84.]

44. Vase. About 1760.

Ovoid body, shaped spreading base, narrow neck, mouth expanding in the form of a flower with variously coloured petals; a frill of similar petals encircles the lower part of the body. On the shoulder are three masks connected by garlands of foliage from which hang wreaths of flowers, all applied in full relief and coloured. The interspaces are painted with floral sprays. H. $8\frac{3}{4}$ in., diam. $5\frac{1}{4}$ in.

[45. Pair of Vases, Chinese porcelain, *see* p. 168.]

46. Pedestal. About 1760. (Plate 13.)

Four-lobed, with scrolls painted in blue and purple at the angles. On three sides are bouquets of flowers in colours; the fourth is moulded in relief with military emblems. H. $3\frac{1}{4}$ in., W. $5\frac{1}{2}$ in.

[47. Pair of Vases of Flowers, Longton Hall porcelain, *see* p. 122.]

48. Bowl with Cover and Stand. Mark, an anchor and dagger in red. About 1770.

The bowl is circular, with two loop handles in the form of twigs with flowers and foliage, and is painted on either side with two exotic birds on branches of trees above a serrated border, on which are gilt floral sprays on a powdered blue ground; inside on the bottom is a rose. The cover has a scrolled handle set in the middle of a blue star, in each of the eight points of which is a gilt floral spray; the star is surrounded by birds and insects. The stand has a wavy edge, and is decorated with a similar star in the middle and on the rim with exotic birds on branches and insects. Bowl and cover, H. $4\frac{1}{4}$ in., W. 6 in; stand, diam. $7\frac{5}{8}$ in.

Mew, pl. ix.

49. Bowl and Cover, painted in underglaze blue. About 1770.

The bowl and cover are moulded with basketwork (on the latter pierced), and decorated with applied sprays of flowers and foliage; the cover has a handle twined about with ribbon. Round the inside of the bowl and the edge of the cover is a border of diaper ornament, and on the bottom of the bowl is a Chinese landscape with a large butterfly. H. $7\frac{1}{4}$ in., diam. $7\frac{1}{4}$ in.

A bowl of the same form in Chelsea-Derby porcelain is also included in the collection (No. 439). A very similar bowl figured by Bemrose (*Longton Hall Porcelain*, pl. xlvi) is ascribed by him to Longton Hall.

Mew, pl. xi.

50. Sugar-basin and Cover, with applied relief decoration in imitation of Chinese (Fuchien) porcelain (*see* p. 6). About 1755.

Both pieces are decorated with three *prunus*-sprays in relief, between which are sprays of flowers in colours. H. $3\frac{3}{8}$ in., diam. $4\frac{1}{8}$ in.

51. Bowl, in the form of a basket. Mark, "T" impressed. Perhaps modelled by Tebo (*see* No. 41). About 1760. (Plate 13.)

The basket is of oval form, with open trelliswork sides and applied coloured flowers at the points of intersection; it is supported on a rococo-scrolled base, round the top of which are applied flowers and foliage. H. $4\frac{1}{8}$ in., W. $4\frac{7}{8}$ in.

Mew, pl. xi.

[52, 53. Basket and Pair of Flower-holders, Worcester porcelain, *see* p. 88.]

54. Flower-holder, with applied relief decoration. Mark, 4 in red. About 1760.

The back is flat; the bowed front is moulded with rococo scrolls and painted with a bouquet in colours within a wreath of applied flowers tied with a ribbon. H. $9\frac{1}{4}$ in., W. $3\frac{3}{8}$ in.

55. Dish. About 1760.

Oblong, with eight sides and an angular handle at either end. Painted with a bouquet and sprays of flowers and insects, and with a border in the style of Japanese Kakiyemon ware, of gilt conventional flowers among close red foliage. The underside of the rim is coloured yellow. L. $13\frac{1}{2}$ in., W. $9\frac{3}{16}$ in.

56. Pair of Bottles, each mounted with ormoulu foot and rim. About 1760. (Plate 13.)

Each has a bulbous body and long narrow neck, and is painted with bouquets and sprays of flowers. H. $5\frac{5}{8}$ in., $5\frac{3}{4}$ in., diam. $3\frac{1}{8}$ in., $3\frac{1}{2}$ in. respectively.

57. Pair of Bottles. About 1760. (Plate 13.)

Each has a bulbous body painted with two birds, a bouquet and sprays of flowers; long neck also decorated with sprays of flowers, with projecting ring near the top and expanding mouth. Each, H. $9\frac{5}{8}$ in., diam. $5\frac{5}{8}$ in.

Similar in style to No. 104.

§ 5. *PIECES FOR DOMESTIC USE, COLOURED.*

Nos. 58–132.

The decoration of the following pieces is variously effected by painting or printing in various colours over the glaze or by painting in blue under the glaze. Gilding is added in a few specified cases.

[58. DISH, Worcester porcelain, *see* p. 90.]

59. DISH, printed in purplish-black with a group of figures copied from a composition of Watteau, engraved by Charles Nicholas Cochin père, entitled "*Le Bosquet de Bacchus.*" About 1755.

Oval with wavy rim. The group comprises five figures of ladies and gallants beside a tree, three reclining and two standing. L. $7\frac{7}{8}$ in., W. $6\frac{1}{2}$ in.

59a. DISH, decorated with prints in brown painted over in colours. About 1755.

Oval with lobed rim, and wavy edge lined with brown. In the middle is a man approaching a table at which a woman is seated, and on the rim are two smaller groups, one of a man, woman, and child, the other of three children; all the figures are in pseudo-Chinese dress. L. $7\frac{7}{8}$ in., W. $6\frac{1}{2}$ in.

59b. DISH, decorated with prints in brown painted over in colours. About 1755.

Oval with lobed rim, and wavy edge lined with brown. In the middle is a group of two Chinese ladies and a boy in a garden. L. $7\frac{7}{8}$ in., W. $6\frac{1}{4}$ in.

60. DISH, moulded in relief, painted in colours and gilt. About 1770.

Oval with wavy rim, moulded with vine-leaves and bunches of grapes. The middle is painted with a group of fruit. L. $9\frac{5}{8}$ in., W. $8\frac{1}{8}$ in.

61. DISH, moulded in the form of a leaf, painted in pink, yellow and green, and printed in black. About 1765.

The edge is coloured green and yellow, the mid-rib and veins pink; in the middle are three butterflies printed in black. L. $8\frac{3}{8}$ in.

This dish is similar in style to No. 65, which is signed "*Rhodes pinxit*," and was perhaps made at Bow and decorated elsewhere. *See* also note on No. 501 below.

357. SWEETMEAT-DISH, in the form of a leaf, painted in colours. About 1750.

The stalk forms the handle. On the lower side is a spray of flowers in relief on which the tray rests. The inside is painted with sprays of flowering tree-peony in the Chinese style. H. $1\frac{7}{8}$ in., W. 5 in.

This piece is very similar in decoration to the inkstand in the Museum (No. 2864—1901) inscribed "Made at New Canton 1751."

501. DISH, printed in purple and painted in colours. About 1765.

Moulded in the form of two lettuce-leaves, printed with a group of birds flying or perched on tree-stumps in a landscape. The edges of the leaves are coloured green and yellow, and veins are indicated in crimson on part of one of them, which is turned back, L. $10\frac{1}{4}$ in., W. $7\frac{3}{4}$ in.

Similar to No. 61; compare note thereon. This piece and No. 61 appear to be inferior imitations made at Bow of Worcester shapes exemplified by Nos. 500 and 532 respectively.

62. Pair of Dishes, painted in colours. Mark on both, an anchor and dagger in red. About 1770.

Eight-sided oblong, with sloping sides, which are painted with branches of foliage in red and green; in the middle is a lake-scene in the same colours and purple. Each, L. $8\frac{7}{8}$ in., W. $6\frac{1}{4}$ in.

[63. Dish, Chelsea porcelain, *see* p. 56.]

64. Dish, painted in underglaze blue, with a powdered blue ground, in imitation of Chinese porcelain. About 1765.

Shell-shaped; painted on the upper side with Chinese landscapes and floral sprays in eight panels, alternately circular and fan-shaped, surrounding a landscape in a larger panel, all reserved in white on the blue ground. Diam. $7\frac{3}{4}$ in.

Compare note on No. 515 below.

514. Two Plates, with a powdered blue ground. Mark, five simulated Chinese characters, in blue (No. 13). About 1765.

The upper surface is entirely covered with blue; the lower side is left white and is painted on the rim with branches in blue. Diam. $8\frac{5}{8}$ in., $8\frac{1}{2}$ in. respectively.

515. Two Plates, painted in underglaze blue, with a powdered blue ground, in imitation of Chinese porcelain. Mark, six simulated Chinese characters and crossed swords, in blue (No. 14). About 1765. (Plate 12.)

Painted on the upper side with Chinese landscapes and floral sprays in eight panels, alternately fan-shaped and circular, surrounding a landscape in a larger circular panel, all reserved in white on the blue ground. The lower side of the rim is painted with branches. Diam. $9\frac{3}{8}$ in., $9\frac{1}{2}$ in. respectively.

Pieces of this character are usually ascribed to Lowestoft or Worcester; compare Spelman, *Lowestoft China*, pl. lxxv, Hobson, *Worcester Porcelain*, pp. 58, 189. The distinctive shape of the plates, paralleled in Nos. 68, 69 and 80, and in the "Thomas Crowther" plates in the British Museum, as well as the appearance of their paste and glaze, is in favour of Bow as their place of origin. The question is fully discussed in the *Burlington Magazine*, vol. xxv., p. 39, where these plates are reproduced.

65. Pair of Dishes, with moulded, painted, and black-printed decoration; the print on one of the dishes is signed "*Rhodes pinxit*" in brown. Mark, on one, "T," on the other a cross (No. 10), in red. About 1765.

Both are moulded is relief in the form of two vine-leaves, with edges bordered in green, and stalk coloured yellow forming the handle. In the middle of each is a different group of birds among trees printed in black. W. $7\frac{1}{4}$ in., 8 in. respectively.

The signature is probably that of David Rhodes, an enameller who worked about 1760 in partnership with one Robinson at Leeds as a decorator of English and foreign china and stoneware, and later in London for Josiah Wedgwood. He entered the employment of the latter in 1768, having "just come out of Yorkshire" (as stated by Wedgwood in a letter to his partner Bentley); he worked for Wedgwood at his London workrooms, first in Great Newport Street and afterwards at Chelsea, till the time of his death in 1777. *See* Meteyard, *Life of Josiah Wedgwood*, ii., pp. 36, 90, 118; Kidson, *Leeds Pottery*, p. 48 (where an advertisement of Robinson and Rhodes is cited from the *Leeds Intelligencer* for October 28th, 1760). This dish and its companion were presumably decorated at Leeds; their attribution to Bow as their place of manufacture must be regarded as uncertain. The signature although phrased "*pinxit*" probably refers to the printing as well as to the coloured borders. The subject on this dish, a group of tomtits, figures on plate 73 in *The Ladies' Amusement* (*see* p. 2). Nos. 61 and 501 are dishes of similar character

The mark of a cross in red occurs also on a mug ascribed to Bow in the Collection (No. 106); compare note thereon.

66. Plate, painted in colours and gilt. Mark, an anchor and dagger in red (No. 9). About 1770.

Painted with exotic birds and insects in colours, in shaped panels reserved in white and outlined with gilt rococo scrolls on a dark blue ground. Wavy edge. Diam. $8\frac{1}{2}$ in.

67. Two Plates, moulded in relief, painted in colours and gilt. Mark on both, an anchor and dagger in red. About 1770. (Plate 13.)

Each moulded with three sprays of vine with grapes, foliage and tendrils, in the interspaces between which are painted sprays of fruit; the rim has a gilt lobed edge. Each, diam. $7\frac{1}{2}$ in.

68. Plate, painted in colours and gilt, in the style of the bowl in the British Museum painted by Thomas Craft. About 1760. (Plate 12.)

Octagonal. The rim is decorated with festoons of conventional flowers; in the middle are two Chinese phœnixes and insects. Diam. $8\frac{1}{2}$ in.

Church, fig. 18; Dillon, 1904, pl. xlv.; Dillon, 1910, fig. 256; Mew, pl. v.

69. Two Plates, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. About 1755.

Octagonal. In the middle are a *prunus*-tree, chrysanthemums and other flowering plants and two quails. The rim is painted with floral sprays, and with a border of close red foliage, with gilt flowers at the angles. W. $8\frac{5}{8}$ in., $8\frac{1}{2}$ in. respectively.

These are undoubtedly two of the "parteridge octogon plates" mentioned in John Bowcocke's memorandum-book, some of which were ordered by "Lady Stairs," May 15th, 1756.

No. 69a. Burton, *English Porcelain*, pl. iv.

353. Two Plates, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. About 1755.

In the middle are a *prunus*-tree, chrysanthemums and other flowering plants and two quails. On the rim is a border of close red foliage with gilt flowers at intervals. Each, diam. 9 in.

Compare note on No. 69.

70. Plate, painted in colours and gilt. About 1770.

In the middle are exotic birds among bushes; the rim is painted with insects and floral sprays and has a gilt wavy edge. Diam. 8 in.

Compare Bristol porcelain plate, No. 753.

71. Two Plates, each painted in red with a cusped border, and printed in the same colour with the subject of Aeneas carrying Anchises from the burning ruins of Troy. About 1760. (Plate 13.)

The subject is enclosed within a border of rococo scrollwork and ribbons. Each, diam. $7\frac{3}{4}$ in.

Given to Lady Charlotte Schreiber by Mr. Hughes of Liverpool, Nov. 5th, 1869, *see Journals*, i, p. 60, "We saw a few very nice bits at the house of Mr. Hughes the bookseller; among these were two Bow plates printed in red, the subject being Æneas carrying his father out of Troy. With one of these Mr. Hughes . . . presented us."

Chaffers, fig. 489.

[72. Plate, Worcester porcelain, *see* p. 91.]

73. Two Plates, printed in black. About 1755.

In the middle of each are two sheep beside a rock. On the rim are three Italian landscapes with buildings and figures. The edge is coloured brown. Each, diam. $7\frac{3}{4}$ in.

74. Two Plates, printed in dull purplish-black. About 1755.

Each printed with four groups of poultry and pheasants, one in the centre and three on the rim. Diam. $7\frac{3}{4}$ in., $7\frac{7}{8}$ in. respectively.

[75. Plate, Worcester porcelain, *see* p. 91.]

76. Two Plates, decorated with prints in brown painted over in colours. About 1770.

In the middle of each is a landscape with two figures and buildings within a rococo-scrolled border. On the rim, which has a scalloped edge, are insects, small sprays and detached flowers. Each, diam. $7\frac{3}{4}$ in.

77. Plate, faintly printed in purple and painted over the print in colours. About 1770.

Octagonal, the rim moulded with foliated scrollwork and decorated with birds; in the middle are a bouquet and sprays of flowers and a butterfly. Diam. $9\frac{1}{8}$ in.

78. Plate, painted in colours in the Chinese style. About 1755.

Octagonal, painted with sprays of flowers and a narrow green border with diaper-pattern in black. W. 8 in.

79. Two Plates, painted in colours. About 1765.

Both octagonal with brown edge. Painted with a large spray of fruit and foliage, and with butterflies and other insects; on one is also a caterpillar. Each, diam. $9\frac{3}{8}$ in.

80. Two Plates, with applied relief decoration, in imitation of Chinese (Fuchien) porcelain, and painted designs, also in the Chinese style. About 1755.

The middle of each is painted with flowering plants and insects in colours; the rim is decorated with applied sprays of *prunus*-blossom, between which are painted floral sprays. Round the inner edge of the rim is a conventional border in red. Each, diam. 9 in.

Burlington Magazine, xxv., illustration facing p. 39.

[81. Plate, Chelsea porcelain, *see* p. 56.]

82. Two Plates, painted in colours and gilt. About 1770.

The rim of each has a wavy edge and is moulded in slight relief with conventional flowers and foliage painted in colours, on a continuous gilt wavy stem; in the middle is a group of fruit. Each, diam. $7\frac{1}{4}$ in.

83. Deep Plate, painted in colours in the Chinese style. About 1755.

Saucer-shaped. Painted with sprays of tree-peony and other flowers. Brown edge. Diam. $6\frac{7}{8}$ in.

84. Plate, painted in underglaze blue in the Chinese style. Mark somewhat resembling the head of a trident, in blue (No. 12). About 1770. (Plate 13.)

Painted with a river-scene in which are a man fishing from a boat, a fantastic bird on a rock, and a large flowering plant. Narrow rim with wavy edge. Diam. $5\frac{3}{4}$ in.

This plate is referred by Hobson (*Worcester Porcelain*, p. 44) to the Worcester factory. The character of the paste and glaze, however, is very similar to that of the pieces described in the note to No. 106 below, whilst the painting resembles that of a mug in private possession of the same form as Nos. 106 and 564, and, like the latter, marked with an incised cross. Compare *Burlington Magazine*, xxv., p. 40.

85. Two Plates, printed in black. About 1770. (Plate 13.)

Each printed with a river-scene in which are swans and other aquatic birds. Each, diam. $5\frac{7}{8}$ in.

86. PUNCH-BOWL, painted in underglaze blue. On the outside are emblems of Freemasonry in medallions, with the inscriptions "AMOR HONOR ET IUSTITIA," "NOUS UIVONS SUR LE QUARRE" and "MEMENTO MORI." Dated 1768. (PLATE 13.)

Between the medallions are sprays of flowers somewhat in the Chinese style. Round the inside is a scalloped border, and on the bottom are a book, compasses, and a set-square. H. $3\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in.

[87. SAUCEBOAT, Bristol porcelain, *see* p. 140.]

[88, 89. SAUCEBOATS, Worcester porcelain, *see* p. 89.]

90. PAIR OF SALT-CELLARS, painted in blue in the Chinese style. About 1750.

Each in the shape of a large shell, painted inside with a willow, fencing and a rock, and with a border of cresting; supported on a three-pointed base composed of smaller shells and rocks. H. $2\frac{7}{8}$ in., $2\frac{3}{4}$ in. respectively; W. of each, $4\frac{5}{8}$ in.

91. SALT-CELLAR, painted in colours and gilt, in the style of Japanese Kakiyemon ware. About 1765.

In the form of a large conventional shell, painted inside with a floral spray and outside with two quails, flowering *prunus*-tree and other plants. It rests on rockwork set with smaller shells. H. $3\frac{3}{8}$ in., W. $3\frac{3}{4}$ in.

92. KNIFE-REST, painted in underglaze blue. About 1750.

Painted with flowers and decorated with beading in relief along the edges. L. $2\frac{5}{8}$ in., W. $1\frac{1}{8}$ in.

93. FINGER-BOWL, printed in black. About 1760. (PLATE 13.)

Cylindrical with rounded base. Printed outside with an aquatic scene in which are swans, ducks, a heron, and other birds. H. $3\frac{1}{4}$ in., diam. 4 in.

The pair of swans, which form part of the printed design, figure on pl. 159 of *The Ladies' Amusement* (*see* p. 2).

94. CANDLESTICK, painted in colours and gilt; copied with modifications from a Meissen model designed by Johann Joachim Kaendler. About 1770. (PLATE 2.)

In the form of a woman partly clad in flowered drapery, seated on a rococo-scrolled pedestal, clasping in her arms a naked boy who holds a leafy scrolled stem surmounted by the grease-pan and socket. H. $10\frac{7}{8}$ in.

Mew, pl. xii. Compare also Berling, *Meissner Porzellan*, fig. 76.

95. CANDLESTICK, painted in colours and gilt; on the base are figures of an old man and a little boy warming themselves at a brazier, emblematic of Winter. About 1770. (PLATE 2.)

The man has a fur-lined purple cloak thrown round him and stands holding his hands towards the brazier, which rests on a branch of the scrolled stem supporting the grease-pan and socket of the candlestick. The boy is seated on a stump, drawing round his body yellow drapery painted with red roses. The rococo-scrolled base is decorated with applied flowers and foliage. H. $11\frac{1}{2}$ in.

Bought at Amsterdam, October 4th, 1869, *see Journals*, i., p. 45, "We went to Boasberg's in the Calverstraat. . . . We purchased . . . a fine Bow candlestick representing Winter."

Mew, pl. xii.

256. PAIR OF CANDLESTICKS. About 1765.

Each is in the form of a naked figure of a boy, with garlands of vine bearing bunches of grapes twisted about him, holding in one hand a cup and with the other, supported on his head, a stem which terminates in a foliated nozzle and grease-pan. He is seated on a pedestal rising from a rococo-scrolled circular base painted with insects. Each, H. $8\frac{3}{4}$ in.

96. Jug, painted in colours and gilt, in the Chinese style. The lip has been broken off and replaced in silver. Mark, "F" in red (No. 7). About 1760.

Pear-shaped body, projecting lip, loop handle, spreading foot. On either side is a yellow bird perched on the branch of a flowering pomegranate-tree growing on a rock. Round the rim and foot are floral borders. The handle is painted with a long spray of flowers and foliage in red. H. $8\frac{1}{4}$ in., diam. 6 in.

Solon, pl. iv.

[**97.** Jug, Worcester porcelain, *see* p. 97.]

[**98–100.** Jugs, Chelsea porcelain, *see* p. 59.]

[**101, 102.** Jugs, Meissen porcelain, *see* p. 167.]

[**103.** Mug, Chelsea porcelain, *see* p. 59.]

104. Mug, painted in colours. Mark, 5 incised (No. 8). About 1760.

Inverted bell shaped, with scrolled loop handle and spreading base. Painted on one side with two birds and a tree, on the other with a bouquet of flowers. H. $5\frac{5}{8}$ in., diam. $3\frac{7}{8}$ in.

Similar in style to No. 57.

105. Pair of Mugs, painted in colours in the Chinese style. About 1760. (Plate 13.)

Cylindrical, expanding slightly at the base, with loop handle. Painted with a pheasant standing on a rock on which grow flowering plants. Each, H. $3\frac{5}{8}$ in., diam. 3 in.

The attribution of these pieces to Bow is doubtful. The pattern is that of a service said to have been made for Sir Joshua Reynolds at Worcester; *see* note on No. 508.

106. Mug, printed in black and painted over the print in colours. Mark, a cross in red (No. 11). About 1770. (Plate 13.)

Cylindrical, expanding slightly at the base, reeded loop handle. Decorated on the front with a flowering tree in the Chinese style. H. $4\frac{5}{8}$ in., diam. $3\frac{7}{8}$ in.

This mug is of the same form as one in the Museum (No. 3147–1901), marked with a faintly incised cross and painted with a Chinese landscape in blue, which, together with a cylindrical bowl (No. 3777—1901), painted by the same hand with a similar landscape, has been ascribed to the factory at Isleworth, in Middlesex. This factory is said to have been carried on from 1760 for about forty years. The authority for this attribution is unknown. The bowl referred to is marked with an open capital "I" above three dots in blue. A characteristic common to all these pieces and to No. 564 (described below) is the opacity of the paste, a feature of the later porcelain of Bow. Two bowls in the British Museum, reputed to be of Isleworth porcelain, are of a different character. The mark of a cross in red occurs also on one of a pair of dishes (No. 65) described above. The question is fully discussed in the *Burlington Magazine*, xxv., p. 39, where this mug and No. 564 are reproduced.

564. Mug, printed in black. Mark, a cross incised. About 1770. (Plate 13.)

Slightly bell-shaped, with reeded loop handle. Printed with two parrots perched on branches above a group of grapes and other fruit. H. $4\frac{5}{8}$ in., diam. $3\frac{3}{4}$ in.

This piece was formerly ascribed to Worcester. The form of the handle and the opaque character of the paste indicate that it was probably made at Bow in the later years of the factory; compare note on No. 106. A mug of somewhat similar form with painted decoration, incised with the initials "RB" and ascribed to Bow, is in the British Museum. Part of the subject of the decoration, consisting of a single parrot and fruit, reversed, with modifications, occurs on a blue-printed Caughley porcelain mug in the Museum (No. 3348—1901).

Burlington Magazine, xxv., illustration facing p. 39.

107. Mug, painted in colours. About 1760. (Plate 13.)

Cylindrical, spreading slightly at the base, loop handle. Painted with exotic birds among fruit-trees, and with a conventional border in red. H. $5\frac{3}{8}$ in., diam. $4\frac{1}{4}$ in.

[108. Mug, Lowestoft porcelain, *see* p. 160.]

109. Mug and Cover, painted in colours and gilt. About 1760. (Plate 13.)

Bell-shaped, with loop handle. On the front is a crest, a goat's head erased, within a framework of gilt rococo scrolls. On one side are flowering trees and sheaves, on the other and on the cover are sprays of flowers, imitated from designs on Japanese Kakiyemon ware. Round the top and the edge of the cover is a border of cresting in red and gold. The cover is surmounted by a figure of a pug-dog. H. $8\frac{1}{4}$ in., diam. $4\frac{3}{4}$ in.

Journals, ii., illustration facing p. 360.

[110. Mug, Bristol porcelain, *see* p. 141.]

368. Mug, painted in colours and gilt. Mark, an anchor in red; another mark, probably a dagger, has been ground off. About 1770. (Plate 13.)

Bell-shaped with loop handle, painted on either side with a group of fruit in colours in a shaped panel reserved on a dark blue ground and surrounded by gilt rococo scrollwork and floral sprays. H. $4\frac{5}{8}$ in., diam. $3\frac{3}{8}$ in.

191. Water-bottle for a washstand, painted in underglaze blue, with a powdered blue ground in imitation of Chinese porcelain. About 1765.

Bulbous body with long narrow neck and convex swelling below the mouth. Decorated with Chinese landscapes and flowers within three fan-shaped panels and six smaller circular and heart-shaped panels, reserved in white on the blue ground. The convex ring is painted with Chinese diaper ornament. H. $11\frac{1}{4}$ in., diam. $5\frac{7}{8}$ in.

Compare Nos. 64, 514, 515.

111. Pair of Goblets, painted in colours. About 1760.

Ovoid body, small foot; painted with a bouquet of various flowers on one side and a spray of narcissus on the other, and with small sprays of flowers and foliage on the remaining surface. Each, H. $5\frac{1}{4}$ in.; diam. $4\frac{3}{8}$ in., $4\frac{1}{2}$ in. respectively.

Doubtfully attributed to Bow.

[112. Tea-poy, Lowestoft porcelain, *see* p. 160.]

113. Tea-pot and Cover, printed in purplish-brown and painted in colours; on one side is printed an equestrian figure and on the other a half-length portrait of Frederick the Great, King of Prussia, with the words "the Prussian Hero," repeated. The latter is copied with slight modifications from a portrait in the possession of Graf von Hochberg, at Rohnstock, painted by Antoine Pesne and engraved by J. G. Wille. About 1756. (Plate 11.)

On the front of the body below the ribbed spout, which is painted with sprays of flowers, and on the cover, are printed trophies of arms. The loop handle is in the form of a branching stem, from which spring two sprays of flowers and foliage applied to the body and painted in colours. The handle of the cover is also in the form of a small stem with coloured flowers and foliage. The equestrian portrait shows the king riding to the left on a battlefield, with a dead soldier on the ground before him. Above the bust portrait are figures of Fame with two trumpets and a cupid with a wreath and a lance. H. $7\frac{3}{8}$ in., diam. 6 in.

Probably made about the time of Frederick the Great's successes in the Seven Years' War, and his convention with England in 1756 against France and her Allies. The same bust-portrait is painted on a Battersea enamel snuff-box in the Collection, No. 1555. Compare *Friedrich der Grosse in der Kunst*, pl. 9, p. 17.

Chaffers, fig. 486.

114. Tea-pot and Cover, painted in colours in the Chinese style. About 1755.

Barrel-shaped with loop handle, six-sided curved spout, and two lines of beading in relief round the body. Painted with sprays of tree-peony and chrysanthemum and insects.

[115. Tea-pot, Worcester porcelain, *see* p. 108.]

[116. Tea-pot, Meissen porcelain, *see* p. 167.]

[117. Tea-pot, Longton Hall porcelain, *see* p. 122.]

[118. Tea-pot, Worcester porcelain, *see* p. 109.]

119. Tea-pot and Cover, painted in colours. About 1750. (Plate 13.)

Moulded in the form of large overlapping leaves with looped stalk forming the handle. The leaves are tinted green, with brown or crimson midribs, veins and edges. In the interstices between the leaves are a caterpillar and other insects. H. $4\frac{3}{4}$ in., W. $4\frac{1}{2}$ in.

The attribution to Bow is uncertain.

[120, 121. Coffee-pots, Chelsea porcelain, *see* pp. 58, 59.]

[122. Jug, Caughley porcelain, *see* p. 150.]

[123. Toy Tea-set, Lowestoft porcelain, *see* p. 160.]

[124, 125. Cups and Saucers, Worcester porcelain, *see* p. 118.]

126. Tea-cup, Coffee-cup and Saucer, painted in colours. About 1770.

All three pieces are painted with a landscape, in which are ruined buildings, and edged with brown. The tea-cup has no handle. Tea-cup, H. $1\frac{3}{4}$ in., diam. $1\frac{7}{8}$ in.; coffee-cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{8}$ in.; saucer, diam. $4\frac{3}{4}$ in.

These pieces may be compared with the dishes No. 62, which are marked with the anchor and dagger.

127. Cup and Saucer, painted in colours and gilt, in imitation of Japanese Kaki-yemon ware. About 1760.

Both pieces are painted with pomegranates, insects, and sprays of flowers. Cup, H. $2\frac{1}{2}$ in. diam. $2\frac{3}{4}$ in.; saucer, diam. 5 in.

128. Coffee-cup and Saucer, moulded in relief and painted in underglaze blue in the Chinese style. About 1770.

Both pieces are moulded with scale-pattern and painted with a border of diaper ornament. The handle of the cup is in the form of a branching twig; in the middle of the saucer is painted a floral spray. Cup, H. $2\frac{3}{8}$ in., diam. $2\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{2}$ in.

From the same mould as a cup and saucer in the Museum (No. 2890—1901) marked with the anchor and dagger.

[129, 130. Cups and Saucers, Lowestoft porcelain, *see* p. 159.]

131. Bowl, printed in purplish-black, partly from plates by Robert Hancock. About 1755.

Printed inside with two figures beside a fence (now almost obliterated by wear) and outside with the four following subjects:—A tea-party in a garden, combined with a group of children playing with a wheeling chair; two beggar women with children; a gallant kissing a lady's hand (*L'Amour*); and birds on a tree. H. $3\frac{1}{2}$ in., diam. $8\frac{1}{4}$ in.

Compare Hobson, *Worcester Porcelain*, p. 72. The tea-party group differs from that which occurs on Worcester porcelain (*e.g.*, No. 668 in the Collection), the lady and gentleman being attended by a negro page carrying a kettle; this version, with the signature of Hancock, printed on an enamel watch-back assumed to have been made at Battersea, is reproduced in Jewitt, i., p. 234, fig. 518. From this it appears possible that the printing on Bow porcelain may have been executed at Battersea; compare p. 6 above. For the print of *L'Amour*, compare note on No. 607.

330. Pair of Tureens and Covers, each in the form of a partridge sitting on a nest, with stands, painted in colours. The tureens are copied from a Meissen model. About 1760.

The nest is bordered with a wreath of flowers and ears of wheat. The oval stand is painted with sprays of flowers in the middle and a brown border round the shaped rim. Tureens with covers, H. $4\frac{3}{4}$ in., L. $7\frac{1}{4}$ in.; stands, L. 8 in., W. $6\frac{1}{4}$ in.

In connection with these tureens may be cited an entry in the memorandum-book of John Bowcocke, dated July 24th, 1756, "To buy a partridge either alive or dead." Partridge tureens were also made at Chelsea, and occur in the Chelsea sale catalogues of the period, *e.g.*, No. 59 in that of March 29th, 1756.

Bought at Brussels, March 4th, 1872, *see Journals*, i., 132, "Then went the round of all the shops, amongst which we laid out about £10 very much to our own satisfaction reckoning that we had secured objects worth nearly £40. Among them was a pair of partridges on their nests with stands painted in bouquets—very perfect and all of old Bow."

Mrs. Hodgson, pl. 2. Compare also Hirth, *Deutsch Tanagra*, ii., pl. 26, No. 30.

331. Pair of Tureens and Covers, each in the form of a partridge sitting on a nest, with stands, painted in colours. Mark, inside one of the tureens and one of the covers 10, inside the other cover 3, in purple. About 1760.

The nest is bordered with leaves and twisted stems. The oval stand is painted with a bouquet and sprays of flowers in the middle and a brown border round the wavy rim. Tureens and covers, H. $3\frac{1}{4}$ in., $3\frac{3}{8}$ in., L. $5\frac{1}{8}$ in., 5 in. respectively; stands, L. $7\frac{1}{4}$ in., 7 in. respectively, W. $5\frac{3}{4}$ in.

Compare note on No. 330.

359. Dessert-basket and Stand, painted in colours. About 1760.

The basket has two twisted loop handles rising above the rim, with flowers applied at the points of attachment; the sides are of openwork, curving outwards, with rosettes in relief at the intersections. Inside, on the bottom, is a bouquet. The stand is moulded in the form of vine-leaves (on which are painted bouquets), laid over one another on a tray with openwork rim decorated with rosettes at the intersections. Basket, H. $3\frac{1}{8}$ in., W. $6\frac{1}{8}$ in.; stand, diam. $8\frac{1}{4}$ in.

669. Tea-cup and Saucer, printed and painted in crimson, and gilt. About 1760.

Both pieces have a wavy edge and a border of basketwork pattern moulded in relief. Outside the cup and in the middle of the saucer is a group of children, playing in a landscape, printed and touched up by painting. The cup has no handle, and is painted in colours inside in the bottom with a butterfly. Cup, H. $1\frac{5}{8}$ in., diam. $3\frac{3}{8}$ in.; saucer, diam. $5\frac{1}{4}$ in.

Doubtfully attributed to Bow.

132. Oval Mould of porcelain, impressed with a spray of *prunus*-blossom and foliage, used for moulding sprigs to be applied as relief decoration. Found by Lady Charlotte Schreiber in March, 1868, in excavations on the site of the Bow porcelain works, then occupied by Messrs. Bell and Black's (later, Bryant and May's) match factory. L. 3 in., W. $2\frac{1}{8}$ in.

Jewitt, fig. 409; Chaffers, *Marks and Monograms*, 13th edit., fig. 13, p. 935. *See* note on No. 132*a*.

132a. Twenty-seven Fragments of Vessels, found by Lady Charlotte Schreiber in March, 1868, in excavations on the site of the Bow porcelain works, then occupied by Messrs. Bell and Black's (later, Bryant and May's) match factory.

Seventeen are unglazed "wasters" from the kiln, one consisting of two portions of cups adhering together. Four have moulded relief decoration; five are ornamented with applied sprays of *prunus*-blossom in imitation of Chinese (Fuchien) porcelain; six others are painted in blue in the Chinese style. Largest fragment, W. $3\frac{1}{2}$ in.

Compare Jewitt, i., p. 203. Chaffers, *Marks and Monograms*, 13th edition, p. 935.

§ 6. *PIECES FOR DOMESTIC USE, WHITE.*

Nos. 135–165.

The following pieces are left unpainted; most of them have relief decoration, either cut in the mould in which the object was shaped, or moulded separately and applied to the surface.

[133, 134. Busts, Chelsea porcelain, *see* pp. 31, 32.]

[135–137. Figures, Bow porcelain, *see* p. 14.]

[138–140. Figures and Groups, Chelsea porcelain, *see* p. 32.]

[141–143. Figures, Bow porcelain, *see* p. 15.]

[144, 145. Figures, Chelsea porcelain, *see* pp. 32, 33.]

[146–149. Figures, Bow porcelain, *see* p. 15.]

[150. Figure, Chelsea porcelain, *see* p. 33.]

[151. Figure, Bow porcelain, *see* p. 15.]

152. Jar and Cover. About 1755. (Plate 9.)

Ovoid with vertical grooves; round the middle are festoons of drapery hanging from rings in relief. On the top of the cover is a group of foliage and fruit. H. $5\frac{1}{8}$ in., diam. $3\frac{1}{4}$ in.

[153. Pair of Pedestals, Chelsea porcelain, *see* p. 33.]

154. Pair of Sweetmeat-dishes. About 1755. (Plate 9.)

Each in the form of a conventional shell, encrusted with three murex shells forming supports, a limpet, other smaller shells and coral. Of the same model as No. 90. H. $3\frac{1}{2}$ in., W. $5\frac{7}{8}$ in.

No. 154*a*, Solon, fig. 2.

155. Pair of Salt-cellars. About 1750. (Plate 9.)

Each in the form of a large shell resting on a heap of smaller shells and barnacles. H. $2\frac{1}{2}$ in., W. $4\frac{5}{8}$ in., $4\frac{1}{2}$ in. respectively.

156. Mug, decorated with applied sprays of *prunus*-blossom moulded in relief, in imitation of Chinese (Fuchien) porcelain. About 1755.

Bell-shaped, with loop handle terminating in a heart; decorated with three large and four smaller *prunus*-sprays. H. $6\frac{1}{8}$ in., diam. $4\frac{7}{8}$ in.

[157. Cream-jug, Chelsea porcelain, *see* p. 33.]

158. Cream-stoop, in the form of a wooden piggin, with spoon, decorated with applied sprigs of *prunus*-blossom in relief, in imitation of Chinese (Fuchien) porcelain. About 1755. (Plate 9.)

Cylindrical, with three-pointed handle rising vertically above the rim. The spoon has a round reeded bowl and long curved handle. H. $2\frac{3}{4}$ in., diam. $2\frac{1}{4}$ in.; spoon, L. $3\frac{1}{2}$ in.

159. Tea-pot and Cover. About 1755. (Plate 9.)

Globular body moulded in relief on either side with sprays of conventional roses; the cover is decorated with similar sprays. The spout and loop handle are ornamented with scrolls. H. $5\frac{1}{2}$ in., diam. $4\frac{5}{8}$ in.

[160. Cup and Saucer, Chelsea porcelain, *see* p. 33.]

[161. Cups, Chelsea porcelain, *see* p. 33.]

162. Tea-cup, Coffee-cup and Saucer, decorated with applied sprays of *prunus*-blossom in relief, in imitation of Chinese (Fuchien) porcelain. About 1755. (Plate 9.)

The tea-cup and saucer have a wavy rim; the former has no handle. The coffee-cup has a scrolled loop handle. Tea-cup, H. $1\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.; coffee-cup, H. $2\frac{1}{4}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $4\frac{1}{2}$ in.

163. Two Coffee-cups, decorated with applied sprays of *prunus*-blossom in relief, in imitation of Chinese (Fuchien) porcelain. About 1755.

Each, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.

164. Two Egg-cups, decorated with applied sprays of *prunus*-blossom in relief, in imitation of Chinese (Fuchien) porcelain. About 1755. (Plate 9.)

Each, H. $2\frac{3}{4}$ in., diam. 2 in.

165. Eight Knife-handles, moulded in relief. About 1755.

165. Of pistol-butt form, moulded with flowers and foliage on interlaced stems. L. $4\frac{1}{4}$ in.

165*a*. Of pistol-butt form, moulded with a conventional floral stem on a dotted ground. L. 4 in.

165*b*. Of octagonal section, with end curving to a sharp edge. Moulded with conventional flowers and scrollwork L. $3\frac{7}{8}$ in.

165*c*. Similar to No. 165. L. $3\frac{1}{2}$ in.

165*d*. Of pistol-butt form, moulded with conventional scrollwork and floral sprays. L. $3\frac{1}{2}$ in.

165*e*. Of pistol-butt form, moulded with floral stems enclosed by reeding. L. $3\frac{3}{8}$ in.

165*f*. Of pistol-butt form, moulded with sprays of Chinese *prunus*-blossom. L. $3\frac{1}{8}$ in.

165*g*. Of pistol-butt form, moulded with flowers and foliage on interlaced stems. L. 3 in

II.—CHELSEA.

THE date of the foundation of the porcelain works at Chelsea and the name of their founder are alike unknown, but two milk-jugs with the name "Chelsea" incised on the base, the earliest known pieces of English porcelain bearing a date,[1] prove that the factory already existed in 1745, and, to judge by the quality of their technique, that it could not at that time have been quite recently established. In its earlier years the factory enjoyed the patronage of George II. and his son, the Duke of Cumberland.[2] The first proprietor and director of whom any mention has been preserved was Charles Gouyn; from a newspaper announcement of January, 1750, it may be inferred that he had then been lately succeeded in the management of the factory by Nicolas Sprimont, a silversmith, of Compton Street, Soho. Both Gouyn and Sprimont were probably of Flemish nationality, though the latter is described by Horace Walpole as a Frenchman.[3] In 1769 Sprimont was obliged, on account of ill-health, to abandon his position and to sell the works to one James Cox. In the following year they again changed hands and were sold to William Duesbury and John Heath, of Derby, the former of whom in 1776 acquired also the factory at Bow.[4] The objects made at Chelsea between 1770 and 1784, the year in which the factory was finally closed and dismantled, are described under the heading of Chelsea-Derby porcelain.[5]

The earliest porcelain made at Chelsea, of a very translucent creamy paste resembling opaque white glass, may be identified by the help of the milk-jugs with the date 1745 already mentioned. The models were in many cases derived from silversmith's work[6]; painted decoration in the form of scattered sprays or small detached flowers was sometimes sparingly introduced.[7] The mark employed was a triangle incised in the paste.[8]

About the middle of the century, presumably at the time of the change in the management, another type of paste appears to have been introduced, of denser texture and colder appearance, the glaze in plain white pieces being often distinctly blueish in tone.[9] The mark on productions of this second period consists of a small oval medallion applied to the surface

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[1] *See Archaeological Journal*, vol. xix. (1862), p. 343.
[2] Compare No. 133. [3] *See* note on No. 254; compare also Church, p. 18.
[4] *See* p. 4. [5] *See* p. 65. [6] No. 157. [7] No. 333. [8] No. 157.
[9] Nos. 134, 138, 139, 150.

with an anchor in relief upon it. Statuettes began to be made in considerable quantity, among them figures of birds and animals in imitation of, though not directly copied from, those made at Meissen, generally coloured after nature with some attempt at realism.[1] Vases and "useful" ware were painted either with scattered bouquets and insects in the manner of Meissen porcelain of the period[2] or in Oriental style. For the latter the designs were derived mostly from the Japanese porcelain of the school of Kakiyemon.[3] Chinese porcelain was less frequently imitated.[4]

These styles were continued through the following decade, at an early date in which a painted anchor, generally in red over the glaze,[5] replaced the anchor in relief as the mark of the factory. That the two marks were for a time used concurrently is shown by a pair of figure (No. 167) bearing one the earlier, the other the later form of mark; the same inference is supported by the occurrence of the anchor in relief picked out in red.[6] The developments of style may be followed with the aid of the announcements of the periodical auction sales at which the output of the factory was offered to the public. In 1754 the first mention of scent-bottles and other small trinkets occurs in announcements which appeared in the *Public Advertiser* of the sale, "by order of the Proprietors of the Chelsea Porcelain Manufactory" of "All the entire Stock of PORCELAIN TOYS, brought from their Warehouse in Pall Mall; consisting of Snuff-boxes, Smelling-bottles, Etwees and Trinkets for Watches (mounted in Gold and unmounted) in various beautiful Shapes, of an elegant Design, and curiously painted in Enamel." Objects of this description continued to be made until the closing of the factory and afterwards by Duesbury at Derby; the specimens in the collection[7] are shown by their style of decoration to cover the whole range of dates.

The figures made between 1750 and 1760 are characterised by delicacy of modelling and restrained colouring.[8] Bouquets of flowers, landscapes,

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[1] No. 150.

[2] Nos. 245, 334, 335, 378, 386, 401. It appears that in 1751 pieces of Meissen porcelain, then in the charge of Henry Fox, afterwards Lord Holland, at Holland House, Kensington, but the property of Sir Charles Hanbury Williams, British Plenipotentiary at Dresden, were lent for copying at Chelsea to Sir Everard Faulkener, who was interested in the factory. See letter from the Earl of Ilchester in the *Burlington Magazine*, vol. xx. (1911–12), p. 361.

[3] Nos. 375, 382, 383, 403, 405. At a later date the so-called "Imari ware" of the Arita kilns was copied; compare No. 337. It is probable that some of the Chelsea vases in Japanese style were copied not from Japanese originals but from imitations of them made at Meissen.

[4] Nos. 349, 373. [5] Nos. 219, 340, 373, &c. [6] Nos. 206, 210, 211, &c.
[7] Nos. 262–327. [8] Nos. 167, 171, 173, 175, 208.

and figures of birds or insects distributed irregularly over the surface, are the favourite motives of decoration on the "useful" wares.

In a sale catalogue of 1756 the first mention is found of mazarine-blue,[1] the earliest of the rich ground colours imitated from the Sèvres porcelain of the period but originated at Meissen in the earlier stages of that factory. This is followed in 1759 by pea-green, in 1760 by turquoise-blue[2] and claret-colour.[3] These innovations were accompanied by an entire change in the character of the wares. Extravagance of modelling with elaborate rococo scrollwork, sumptuous colouring and profuse gilding supersede the relatively simple decoration of earlier times, while the even cream-coloured glaze gives place to a glass-like glaze of greenish tone which collects in thick drops or pools of liquid appearance wherever an angle or hollow affords it lodgment.

The set of groups modelled by the French sculptor Roubiliac[4] may be cited as characteristic examples of this style, the date of which is indicated by the service made in 1763 as a gift from Queen Charlotte to the Duke of Mecklenburg-Strelitz[5] and the large mazarine-blue vases presented in the same year to the British Museum. Very shortly after this a reversion to a simpler taste, illustrated by the figures of Conway, Wilkes and Chatham,[6] anticipates the subdued colouring and classical forms which were in vogue after 1770. From about 1759 onwards the mark ordinarily used was an anchor in gold[7]; this continued in occasional use at Chelsea for some time after 1770. An exceptional mark is that of the crossed swords in imitation of the Meissen mark.[8]

§ 1. *STATUETTES AND BUSTS, WHITE.*

Nos. 133–152.

These pieces all date from about the middle of the 18th century.

133. Bust of William Augustus, Duke of Cumberland, second son of King George II., patron of the Chelsea factory (b. 1721, d. 1765). About 1750. (Plate 14.)

The duke is wearing a breastplate and the ribbon of an order. The bust has a turned wood pedestal. Bust, H. 4½ in.; pedestal, sight measure, H. 3⅜ in., diam. 3 in.
Similar busts occur with the mark of an anchor in relief.

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[1] Nos. 241, 250, 251, 254, 257, 264, 283, 347, 362, 389, 398, 439.
[2] No. 258. [3] Nos. 239, 336.
[4] Nos. 192, 193, marked with an impressed "R"; compare also note on No. 178.
[5] No. 254. [6] Nos. 200–202.
[7] Nos. 196, 246, &c.; the red anchor is of rare occurrence on pieces of this period.
[8] No. 401.

134. Bust of King George II. (1727–1760), on detached pedestal. About 1750. (Plate 14.)

The king wears a large wig and a loose cloak clasped in front over an embossed cuirass; the Order of the Garter is partly concealed by the cloak. His head is turned towards the left. The pedestal has a bowed front with a moulded panel. H. 17½ in., W. 11¾ in.

The bust was formerly erroneously described as being copied from a statue by Rysbrack in Queen's Square, Bristol; this statue, however, represents King William III., in whose memory it was erected in 1736. A statue of George II. by Rysbrack at Greenwich, executed in 1735, represents the king as a Roman Emperor; it is possible that the present bust may be copied from a statue by Rysbrack made for the old Royal Exchange and presumably destroyed when that building was burnt down in 1838. A similar bust in the British Museum is figured in Solon, fig. 7. Another on loan in the National Museum, Dublin, rests on a wall-bracket, also in porcelain, of rococo style, with figures of Britannia and Cupid modelled in high relief; illustrated in *Bulletin*, ii, part iii, pl. vi.

Bought in Edinburgh, in October, 1869: *see Journals*, i, p. 57, "Lady Hopetoun took us into Edinburgh to the shop of one Butti in Queen Street. The first thing that met the gaze of the delighted C. S. was a Plymouth bust (with pedestal) of King George II., exactly the same as that which belonged to the late Dr. Cookworthy, of Plymouth, which came to him from the manufacturers and which he has left as an heirloom in the family. Butti (knowing nothing of its extreme value) sold it to us for £5." The mistaken attribution to Plymouth appears to be based upon Jewitt, i., p. 333.

[135–137. Figures, Bow porcelain, *see* p. 14.]

138. Nurse with a Child. Copied from statuettes made from a model by Barthélemy de Blémont, at Avon, near Fontainebleau, late in the 16th century. Mark, an anchor in relief on an applied oval medallion. About 1750. (Plate 15.)

She is dressed in costume of the 16th century, seated on a low pedestal, with the child wrapped in swaddling-clothes on her lap. H. 7½ in.

A "Chellsea nurs" is included in the list of figures enamelled by William Duesbury in 1751–3; *see* Bemrose, *Bow, Chelsea and Derby*, p. 17. Three examples of this figure are cited in the *Archaeological Journal*, xix. (1862), p. 345. The original figure is sometimes erroneously attributed to Bernard Palissy and described as the "Nourrice de François Premier." Compare Delange, *Œuvre de Bernard Palissy*, pl. 89; Solon, *French Faïence*, p. 35; Papillon, *Guide du Musée Céramique, Sèvres*, illus. on p. 54.

139. Hercules and Omphale. Copied with slight modifications from an engraving by Laurent Cars after a picture painted in 1724 by François Lemoyne, now in the Musée du Louvre, Paris. About 1750. (Plate 16.)

Hercules is seated on a rock with drapery hanging loosely about him, while Omphale stands beside him girt with the lion's skin, her right arm thrown round his neck and her left supporting his club. H. 8⅜ in.

In the sale, by Mr. Christie, of the stock-in-trade of Mr. Thomas Turner in 1767, "a fine white Chelsea group of Hercules and Omphale" fetched £1 1s.; *see* Nightingale, p. xxxviii. Compare also Mantz, *Boucher*, p. 18. A similar model was produced at Ludwigsburg; *see* Wanner-Brandt, *Alt-Ludwigsburg*, fig. 66.

140. Group, representing a Chinaman about to chastise a little boy. About 1745. (Plate 17.)

The man wears a large hat, and a long cloak thrown over an ample robe, and has very long moustaches. The boy is clad in a long robe and pointed cap. H. 9¼ in.

Solon, fig. 1.

[141–143. Figures, Bow porcelain, *see* p. 15.]

144. Pair of Figures of Sphinxes. Mark on the front of the base, an anchor in relief on an applied oval medallion. About 1750.

Each is represented in a recumbent attitude on an oblong base. Each, H. 3½ in., L. 6 in.

145. Lion. About 1745.

Recumbent on an oval base. H. $3\frac{1}{2}$ in., L. 4 in.

[**146–149.** Figures, Bow porcelain, *see* p. 15.]

150. Candlestick, in the form of a figure of a stork, made in imitation of a Chinese porcelain joss-stick holder. Mark, an anchor in relief on an applied ova medallion (No. 16). About 1750.

Standing pluming itself beside a tree-stump. H. $9\frac{3}{8}$ in.

"2 cranes as candlesticks" figure in the catalogue of the stock-in-trade of Thomas Turner sold by Mr. Christie in 1767; *see* Nightingale, p. xxxviii.

[**151.** Figure, Bow porcelain, *see* p. 15.]

[**152.** Jar, Bow porcelain, *see* p. 27.]

§ 2. *PIECES FOR DOMESTIC USE, WHITE.*

Nos. 153–166.

These pieces are decorated only with ornament in relief, moulded or applied to the surface; they all date from about the middle of the 18th century.

153. Pair of Pedestals, moulded in relief. Mark, an anchor in relief on an oval medallion applied to one side at the top. About 1750.

Square with moulded cornice and plinth; on each side is a spray of flowers hanging by a ribbon in a rococo-scrolled panel. Each, H. 3 in.; $1\frac{7}{8}$ in. square.

[**154–156.** Sweetmeat-dishes, Salt-cellars and Mug, Bow porcelain, *see* p. 27.]

157. Cream-jug, moulded in relief. Mark, a triangle incised (No. 15). About 1745. (Plate 14.)

The jug is supported on the backs of two goats lying down, and has a handle in the form of a leafy oak-twig. In front under the lip is an applied spray of flowers. H. $4\frac{3}{8}$ in., W. $2\frac{5}{8}$ in.

Another similar jug, with the mark "Chelsea 1745" accompanied by a triangle incised, is figured by Jewitt, i., p. 193. The pattern is copied from silversmith's work; a version of it in silver, with the London hall-mark for the year 1737-8, was formerly in the Willett Collection.

[**158, 159.** Cream-stoop and Tea-pot, Bow porcelain, *see* p. 28.]

160. Cup and Saucer, moulded in relief. Mark on the cup, a triangle incised. About 1745.

The cup has no handle and is moulded in the form of twisted overlapping leaves; the saucer is decorated with a wreath of foliage. Both pieces have a scalloped rim. H. $1\frac{3}{4}$ in., diam. $2\frac{7}{8}$ in.; saucer, diam. $4\frac{5}{8}$ in.

161. Two Cups, moulded in relief. About 1750. (Plate 14.)

Decorated with fluting, over which are curved sprays of flowers in relief springing from the base. Expanding rim with wavy edge. Each, H. $2\frac{7}{8}$ in., diam. $2\frac{5}{8}$ in.

[162–165. Cups, Saucers, Egg-cups, and Knife-handles, Bow porcelain, *see* p. 28.]

166. Scent-bottle and Stopper, in the form of a figure of a boy with a goat. Copied from a Meissen porcelain model. About 1755. (Plate 14.)

The goat is attempting to butt the boy, who stands holding one of its horns beside a tree-trunk festooned with vine. H. 4 in.

Compare Fischer, *Sammlung Alt-Meissner Porzellan*, pl. xxii., No. 477.

[For other scent-bottles in plain white Chelsea porcelain, *see* Nos. 279, 301, pp. 49, 52.]

§ 3. *STATUETTES AND GROUPS, COLOURED.*

Nos. 167–205.

These pieces are all painted in enamel colours over the glaze. Except in the case of three of the earliest examples Nos. 167, (171, 175,) gilding has also been added; in the later pieces it is profusely applied and highly burnished.

167. Pair of Figures of dwarfs, a man and a woman. Mark, on the former, an anchor in relief, painted in red, on an applied oval medallion; on the latter, an anchor in red. About 1755. (Plate 18.)

The man wears a high conical hat with feathers on one side, a tunic with slashed yellow sleeves and big black buttons, a pink fringed belt, and black shoes, and carries a sword at his right side. The woman is dressed in a white cap and bodice, flowered skirt, and red shoes, and stands on a base with applied flowers and foliage. H. $6\frac{1}{8}$ in., $5\frac{1}{8}$ in. respectively.

Figures from the same model afterwards made at Derby are described, under No. 227 in the price list of that factory, as a "Pair Grotesque Punches"; *see* Haslem, p. 175.

Acquired by Lady Charlotte Schreiber in August, 1869, *see Journals*, i., p. 36, "On the 28th Mr. Emerson Norman of Norwich came. . . . He brought up with him a Chelsea figure of a dwarf, in a large hat (marked with a raised anchor) and a female figure to match (marked with a red anchor) . . . These we obtained in exchange . . . . These figures are a great addition to our collection."

168. Pair of Figures. A pedlar and his wife. About 1760. (Plate 19.)

Both figures stand supported by a tree-stump on a round base, with applied flowers and foliage. The man has a basket of bottles slung in front of him; he is dressed in a fur cap, long greenish-blue fur-lined coat, white waistcoat, and blue and yellow striped breeches. His wife carries a box of trinkets fastened round her waist, and wears a white cap, red cape, purple dress, and flowered petticoat. H. $10\frac{1}{4}$ in., 10 in. respectively.

Exhibited in the Loan Collection at the Salisbury and South Wilts Museum, Salisbury, in 1872; *see* Read, *Porcelain Statuettes*, p. 168.

Chaffers, fig. 505.

[169. Figure, Longton Hall porcelain, *see* p. 121.]

170. Group. The three Maries. At the back is a socket for the insertion of a wooden cross. About 1760. (Plate 19.)

The Virgin stands with clasped hands, wrapped in a turquoise-blue cloak over a flowered robe. One of the other Maries stands behind her, with right arm stretched out as a support to the cross, whilst the third is seated in contemplation at her side. H. $10\frac{1}{2}$ in., W. $9\frac{1}{2}$ in.

Chaffers, fig. 506.

171. Leda and the Swan. Adapted from a painting by François Boucher, exhibited in 1742, now in the National Museum, Stockholm. Mark, an anchor in red. About 1755. (Plate 20.)

Leda is seated on a tree-stump, slightly draped in a pink mantle, looking down with a gesture of surprise at the swan by her side; a cupid also stands beside her. H. $6\frac{7}{8}$ in., W. $6\frac{3}{4}$ in.

An attendant nymph in the original composition has been replaced by the figure of Cupid; compare Michel, *François Boucher*, p. 192; Nolhac, *François Boucher*, pl. 32. A Sèvres biscuit porcelain group after the same original is in the Museum, No. 382—1874.

172. Three Figures of monkeys, copied from Meissen figures belonging to a set known as the "*Affenkapelle*," modelled by Johann Joachim Kaendler, about 1740, as a caricature of the Saxon Court Orchestra at Dresden. Mark on each, an anchor in red. About 1755. (Plate 18.)

Two are dressed as men, and one as a woman in costume of the period. Both the former are standing: one, wearing a cocked hat, a yellow short-sleeved tunic, and purple breeches, is playing a pipe and a side drum; the other, clothed in a green and purple cap, loose white shirt, and purple breeches, carries two draped kettle-drums slung on his shoulders. The female wears a lace cap tied with ribbons and a flowered Watteau dress over a yellow bodice and skirt; she is seated in a folding chair, singing from a music-book open on her knees. All three figures are supported on rococo scrolled bases, with applied flowers and foliage. H. $6\frac{3}{8}$ in., 5 in., $5\frac{3}{8}$ in. respectively.

In the Sale Catalogue of the Chelsea factory for 1756 frequent mention is made of "Musical figures *representing monkies* in different attitudes," or "monkies playing on music." Compare Berling, *Meissner Porzellan*, p. 92; Fischer, *Sammlung Alt-Meissner Porzellan*, pl. xxxvii., figs. 148, 150, 159.

173. Pair of Figures of little girls, emblematic of Painting and Astronomy. Mark on each, an anchor in red. About 1755. (Plate 18.)

Both figures are draped round the waist, and wear, the one a gold chain round her neck, from which a mask is suspended; the other, a necklace and bracelets of pearls, and sandals. The first holds a palette in her right hand, while with her left she supports a canvas painted with figures in a landscape. The second holds up with her left hand a panel, on which below a landscape are astronomical signs. Each stands on a mound with applied flowers and foliage. H. $5\frac{1}{4}$ in., $5\frac{3}{8}$ in. respectively.

174. Masked Man dancing with a woman; copied with modifications from a Meissen group modelled about 1740 by Kaendler. Mark, a small anchor in red. About 1755. (Plate 18.)

The man wears a wide plumed hat, parti-coloured mask, white tunic with turquoise-blue sleeves, pink breeches, and blue shoes; the woman has her hair in two long plaits, and is dressed in a purple bodice laced in front, white apron, yellow skirt, and red shoes. The group is supported on a rococo-scrolled base, with applied flowers and foliage. H. 7 in.

Probably from the same model as the "beautiful group of figures of a man and woman dancing," which appears in the Sale Catalogue of the Chelsea factory for March 31st, 1756. A "p^r of Mascoraders" occurs in the list of figures enamelled by William Duesbury in 1751-3.

Bought in Paris on February 20, 1878, *see Journals*, ii., p. 112, "Through the intervention of Wanitz, we became possessed, of a lovely Chelsea group of Waltzers, which we had seen at Caillot's in the morning." Compare also Berling, *Meissner Porzellan*, fig. 86; Fischer, *Sammlung Alt-Meissner Porzellan*, pl. ii., No. 952; Bemrose, *Bow, Chelsea and Derby Porcelain*, p. 17.

175. Flower-holder, in the form of two boys struggling with a fish. About 1755. (Plate 18.)

Two boys with pink drapery partly thrown over them struggling with a large fish. The group is supported on a rocky base on which are applied flowers and foliage. H. $8\frac{5}{8}$ in.

"A fine white group of boys and fish" was sold as part of the stock of Mr. Thomas Turner, "Chinaman," at Christie's, in 1767; *see* Nightingale. p. xxxviii.

176. Pair of Statuettes, known as the "Ranelagh figures"; a young man holding in his left hand a letter inscribed "*Dominæ Lucretiæ*," and a lady with a miniature of a gentleman suspended by a ribbon from her shoulder. About 1760. (Plate 21.)

The man wears a plumed cocked hat, yellow-lined green cloak over a flowered doublet, white breeches and yellow shoes, and stands against a pedestal between two tree-stumps, on a rococo-scrolled base. His companion is dressed in a fur-lined green cloak falling loosely from her shoulders, a crimson bodice and yellow shoes, and is supported by a tree-stump; she holds a bunch of flowers in her right hand. Both figures are supported on a rococo-scrolled base. H. $11\frac{3}{8}$ in., $12\frac{3}{8}$ in. respectively.

Bought at Antwerp on November 9th, 1881, *see Journals*, ii., p. 371, "To our surprise found at Van Herck's a grand pair of Chelsea figures (Ranelagh model) for which they asked a moderate price, so we bought them."

177. Pair of Figures. A man and woman dancing a minuet. Copied from figures in a painting by Antoine Watteau, now in the National Gallery of Scotland at Edinburgh, of which an engraving by Laurent Cars under the title "*Fêtes Vénitiennes*" accompanies the Collection, No. 1816. About 1760. (Plate 22.)

The man wears a plumed purple cap, a crimson-lined turquoise-blue sleeved robe, flowered waistcoat, breeches decorated with coloured discs, and red shoes. The woman is dressed in a crimson-lined greenish-blue cloak hanging loosely from her shoulders, yellow bodice with flowered panel in the front, flowered skirt which she holds out with both hands, and red shoes. Both figures are supported on rococo-scrolled bases, that of the woman being painted with a spray of flowers. The man is supported by a tree-stump. H. $11\frac{1}{8}$ in., $10\frac{3}{4}$ in. respectively.

The subject of these figures was a favourite one for the decoration of Battersea enamels; compare Nos. 1444, 1445, and 1538 in the Schreiber Collection.

Burton, *English Porcelain*, pl. i., *Porcelain*, pl. xxxvii.; Dillon, *Porcelain*, 1904, pl. xliv.; *Porcelain*, 1910, fig. 268.

178. Group. A youth playing a hurdy-gurdy, while a girl is teaching a dog, dressed as Harlequin, to dance on a pedestal. Adapted from a composition by Carle Vanloo. About 1765. (Plate 22.)

The youth is dressed in a wide black hat, pink-sleeved flowered coat and breeches; the girl, who is half sitting on the branch of a flowering tree, wears plumes in her hair, a yellow cloak, and pink-lined greenish-blue dress caught up to show a flowered petticoat. The group is supported on a rococo-scrolled base with applied flowers and foliage. H. 11 in.

Compare *Peinture Décorative au xviii^e Siècle*, 1^re *Série*, pl. 29. It is asserted by Charles Welch in the Victoria History of Middlesex (vol. ii., p. 154) that this group is from a model by Roubiliac.

[179, 180. Figures, Chelsea-Derby porcelain, *see* p. 66.]

[181. Group, Bow porcelain, *see* p. 12.]

182. Justice. About 1765. (Plate 21.)

A female figure standing with closed eyes, holding in one hand a sword-hilt (the blade being broken off); the other hand is stretched out to hold a pair of metal scales, also missing. She wears a flowered robe with a pink-lined greenish-blue cloak thrown over it and is supported on a rococo-scrolled pedestal. H. $10\frac{3}{8}$ in.

Bought at Brussels on March 8th, 1874, *see Journals*, i., p. 248, "We strolled into Stroobant's shop on the Boulevard d'Anvers . . . . He showed us a very fine Chelsea figure of Justice, 15 inches high, and quite perfect . . . . We possessed for £12 10s. what he began by asking us £20 for."

183. Boy with a basket of grapes, perhaps emblematic of Autumn. About 1760. (Plate 18.)

He is seated on a stump, nude, except for loose green and yellow drapery thrown over the left shoulder. He has a wreath of grapes on his head and a bunch in either hand, others lie at his feet. H. $6\frac{3}{8}$ in.

184. Child with a camel crouching at her feet, emblematic of Asia. About 1760. (Plate 19.)

She stands with a flaming vase in one hand and a bunch of grapes in the other; she is wrapped in coloured drapery and has a wreath of apples on her head. The group is supported on a mound covered with applied flowers and foliage. H. $9\frac{5}{8}$ in.

185. David Garrick (b. 1717, d. 1799) in the character of *Tancred*, in Thomson's *Tancred and Sigismunda*. About 1760. (Plate 19.)

He wears a fur shako, green fur-lined dolman, purple tunic, flowered breeches and red boots, and stands against a tree-trunk on a rococo-scrolled base on which are applied flowers and foliage. H. $8\frac{7}{8}$ in.

Garrick first appeared as Tancred in 1744–5. A print of later date (1778) from Bell's *British Theatre*, representing him in this character, but differently attired, accompanies the Collection (No. 1817). Other examples of this and the following figure are illustrated by Mrs. Hodgson, pl. 10.

186. Mrs. Cibber (b. 1714, d. 1766) in the character of a *Vivandière*. About 1760. (Plate 19.)

She stands holding a basket of bottles on a rococo-scrolled base with applied flowers and foliage, and wears a white handkerchief tied over her head, a pink jacket over a red bodice, flowered skirt and pink shoes. H. $8\frac{5}{8}$ in.

Compare note on No. 185.

187. Pair of Sweetmeat-stands in the form of figures of a negro and negress holding shells. About 1760. (Plate 19.)

The man wears a figured tunic and pink breeches, the woman a turquoise-blue bodice and pink-lined figured skirt; both figures are kneeling on one knee, and supporting with the other a shell, which is painted inside with insects. Both rest on rococo-scrolled bases. Each, H. $7\frac{3}{4}$ in.

[188. Figure, Bow porcelain, *see* p. 12.]

[189. Figure, Longton Hall porcelain, *see* p. 121.]

190. Pair of Figures. Mars and Bellona. About 1760. (Plate 19.)

Mars is clad in a cuirass with gilt scales over a turquoise-blue tunic, a white cloak hanging from his shoulders, a purple helmet with white plume, and buskins; he stands holding a sword in his left hand, with a purple standard, a shield, drum and cannon-ball at his feet. Bellona is similarly armed with a purple helmet with red and white plumes and a gilt-scaled cuirass over a purple tunic; she wears also a turquoise-blue cloak hanging loosely from her left shoulder, and a flowered skirt. She stands supported by a shield moulded with Medusa's head. Both figures rest on rococo-scrolled bases. H. 14 in., $13\frac{1}{4}$ in. respectively.

191. Reaper, perhaps emblematic of Summer. About 1760. (Plate 23.)

He stands bare-legged, with a sickle in one hand, in the act of lifting a sheaf, on a rococo-scrolled base. Behind him is growing corn; at his feet, among flowers and corn, are a flail and a small barrel-shaped flask. He wears a black hat with two ears of corn stuck in it, a loose white shirt and red breeches. H. $12\frac{1}{2}$ in.

A similar figure in the British Museum is marked with an anchor in gold; *see* Hobson, *Catalogue*, p. 37, No. 44, pl. 12.

192. GROUP, known as the "Music Lesson," forming with the two following pieces a "*garniture de cheminée*" or set. A shepherd boy teaching a shepherdess to play the flute, modelled by Louis Francis Roubiliac (b. 1695, d. 1762), with alterations, after a painting by François Boucher, entitled "*L'Agréable Leçon*," of which an engraving by J. E. Nilson accompanies the Collection, No. 1818. Mark, an anchor in gold, and "R," the mark of the modeller, impressed. About 1765. (PLATE 24.)

The figures are seated on a mound in front of a *bocage* consisting of a flowering hawthorn. The boy wears a wide blue hat with a spray of hawthorn in it, a richly patterned coat and breeches, and red shoes; by his side is a dog. The shepherdess is dressed in a blue bodice, flowered skirt and petticoat, and green shoes; on her lap is a lamb. With her left hand, which is passed through the handle of a basket of flowers, she holds a ribbon attached to the neck of one of two lambs which lie at her feet. The whole group is supported on a gilt rococo-scrolled base decorated with applied flowers and foliage. H. 16 in., W. 11 in.

In the Catalogue of the last sale of Chelsea porcelain held by order of Sprimont on February 15th, 1770, Lot 41, is "A very large and curious group of a shepherd teaching a shepherdess to play the flute, £8; *see* Nightingale, *Contributions*, p. 6.

Church, fig. 10; Bemrose, *Bow, Chelsea and Derby Porcelain*, pl. v. Compare also Michel, *François Boucher*, Catalogue, No. 1376.

193. PAIR OF GROUPS, of two figures each, emblematic respectively of Winter and Spring, and Summer and Autumn, forming with the preceding group a *garniture de cheminée* or set. Mark on each, an anchor in gold, and "R" (No. 23) impressed, the mark of the modeller Louis Francis Roubiliac (b. 1695, d. 1762). About 1765. (PLATE 25.)

The first group is composed of a man skating and a woman carrying flowers in her apron, with a holly-bush behind them. The man wears a green fur-lined cap, a purple coat, also lined with fur, over a richly figured tunic, breeches and high boots. The woman, dressed in a short-sleeved green bodice, white apron, flowered skirt and blue shoes, holds a bouquet in her left hand. The companion group consists of a woman holding a sickle, with corn and two birds at her feet, and a gardener carrying fruit in his apron, standing in front of an apple-tree. The woman has flowers in her hair and a wide blue hat hanging round her neck, and wears a red bodice and a blue-lined skirt with gilt flowers, caught up so as to show a richly figured petticoat. The gardener is attired in a crimson coat with gilt flowers, red breeches and blue apron, and holds a green hat in his left hand. Both groups rest on gilt rococo-scrolled bases with applied flowers and foliage. H. 14 in., $12\frac{7}{8}$ in. respectively.

The figure of Autumn may be compared with a Bow figure in the Collection (No. 23), which appears to be adapted from it.

194. PAIR OF FIGURES, a shepherd and shepherdess. Mark on each, an anchor in gold. About 1765. (PLATE 31.)

Both figures stand beside flowering tree-stumps on rococo-scrolled bases decorated with applied flowers and foliage. The shepherd has a dog, the shepherdess a lamb at her side. The former holds flowers in his hands and wears a wide-brimmed black hat, turquoise-blue coat with a pink-lined yellow cloak thrown over it and a wallet slung across his left shoulder, a white shirt, red breeches with sheepskin round the waist, and black shoes. The shepherdess has a rose in her right hand and a basket of flowers under her left arm. She is dressed in a hat with feathers, loose red drapery over her left shoulder, a crimson bodice, white apron and turquoise-blue skirt caught up by her right hand so as to display a flowered petticoat, and red shoes. H. $12\frac{1}{8}$ in., $12\frac{1}{4}$ in. respectively.

Chaffers, fig. 501; Gibb and Rackham, pl. 22.

195. PAIR OF TERMINAL BUSTS, emblematic of Winter and Spring; adapted from Meissen models. Mark on "Winter," an anchor in gold. About 1760. (PLATE 33.)

Winter is personified by a bearded man in a fur-lined crimson cloak, Spring by a young woman with drapery and flowers thrown over her shoulder and a wreath on her head. Both pedestals are of square section with moulded plinth; that of "Winter" has a bunch of holly-berries and leaves on the front. Each, H. $5\frac{1}{4}$ in.

196. Actor in pseudo-Turkish Costume. Mark, an anchor in gold (No. 22). About 1765. (Plate 26.)

He wears a turquoise-blue turban, a parti-coloured mask, yellow coat with ermine lining over a pink tunic decorated with peacock's feather pattern, greenish-blue breeches and red buskins. He stands beside the stump of a flowering tree on a rococo-scrolled base on which are applied flowers and foliage. H. $12\frac{3}{4}$ in.

[**197, 198.** Group and Figures, Bow porcelain, *see* p. 12.]

199. Hussar. About 1765. (Plate 33.)

The figure stands supported by a tree-stump on a base with applied flowers and foliage. He holds a sword in his right hand and wears a fur shako, purple tunic, fur-lined red dolman, flowered breeches and high red boots. H. $4\frac{1}{8}$ in.

In the Sale Catalogue of the Chelsea Factory for February 16th, 1770, Lot 1 is "Two small pots to mount, and a small Hussar 7s."; *see* Nightingale, *Contributions*, p. 7.

200. General, afterwards Field-Marshal, Conway (b. 1721, d. 1795), cousin of Horace Walpole. At his feet is a cupid supporting a shield with the crest of his family, a Moor's head. About 1765. Made with the companion statuette of John Wilkes to commemorate the popular agitation in favour of Wilkes in 1763, and the dismissal from his command and his post in the royal bed-chamber in 1764 of General Conway for speaking in Parliament against the Government on questions involved in Wilkes's case. (Plate 21.)

The general stands on a rococo-scrolled base in semi-military costume, with a bâton in his right hand and his left hand resting on a cannon, behind which are two pink standards. H. $12\frac{3}{8}$ in.

Chaffers, fig. 500; Garnier, *Histoire de la Céramique*, fig. 157.

201. John Wilkes (b. 1727, d. 1797), standing beside a pedestal inscribed "In° Wilkes, Esq^r," on which are scrolls with the words "Magna Char^ta" and "Bill of Rights." At his feet is a cupid with a cap of liberty and a volume entitled "lock on gov.t." About 1765. Companion to No. 200. (Plate 21.)

Wilkes stands on a rococo-scrolled base with a pink mantle thrown over his left shoulder, his left hand on his hip, his right holding a pen and resting on the pedestal. H. $11\frac{3}{4}$ in.

See note on No. 200.

Chaffers, fig. 499.

202. Lord Chatham (b. 1708, d. 1778) resting his right arm on a pedestal inscribed "Viscount Pitt of Burton Pynsent, Earl of Chat^m Lord Keeper of his Majesty^s Privy Seal"; at his side are a kneeling Indian woman and an alligator, emblematic of America. Mark, an anchor in gold. About 1766. (Plate 27.)

Lord Chatham wears a court dress of white and gold and a purple cloak. The Indian, whose skin is painted black, wears flowered drapery and a feather head-dress and carries a quiver; at her side is a palm. On the pedestal and at its foot are books; one corner of it is adorned with a lion's head and two paws. The group is supported on a shaped base. H. $14\frac{1}{2}$ in., W. of base, $11\frac{1}{2}$ in.

Lord Chatham was raised to the Peerage and became Lord Keeper in 1776, and in the same year declared himself in favour of a conciliatory policy towards the American Colonies.

Church, fig. 11; *Journals*, ii., illustration facing p. 454.

[**203.** Group Chelsea-Derby porcelain, *see* p. 67.]

204. JAMES QUIN (b. 1693, d. 1766) in the character of *Falstaff*. About 1765. (PLATE 21.)

Standing figure dressed in a plumed pink hat, pink coat, over a flowered doublet, green breeches and top boots. In the right hand is a sword (the blade of which is missing), and on the left arm a shield; a paper sticking out of a pocket in the doublet is inscribed—

	s.	d.
"A Capon - - - - - -	2	0
Sauce - - - - - -	4	0
Sack - - - - - -	5	0
	11	0"

The figure is supported by a tree-stump on a rococo-scrolled base with applied flowers and foliage. H. 13 in.

"A large figure of Falstaff 16s." occurs in the Catalogue of Chelsea porcelain sold by Messrs. Christie and Ansell on May 5th, 1779; *see* Nightingale, *Contributions*, p. 55. This figure is a modification, with addition of a beard, of an early Bow model (exemplified by No. 136 in this collection), based upon an engraving by James McArdell.

[**205.** FIGURE, Chelsea-Derby porcelain, *see* p. 66.]

§ 4. *FIGURES OF ANIMALS AND BIRDS, COLOURED.*

Nos. 206–235.

These figures are all painted in colours after nature; gilding is not used in their decoration. All belong to the earlier periods of the factory, before 1760.

206. GROUP OF TWO KIDS. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755.

Two kids lying down, on an oval base painted with flowers and foliage. H. $2\frac{1}{4}$ in., L. of base, $4\frac{1}{4}$ in.

207. PAIR OF FIGURES, a goat, and a she-goat with her kid. About 1755. (PLATE 18.)

Both figures stand on oval bases painted with sprays of flowers. H. $6\frac{1}{2}$ in., $4\frac{1}{4}$ in. respectively; each, L. of base, $4\frac{1}{4}$ in.

208. LAMB lying down. Mark, an anchor in red. About 1760. (PLATE 18.)

H. 1 in., L. $2\frac{5}{8}$ in.

209. PAIR OF FIGURES OF PUG-DOGS. About 1755. (PLATE 33.)

Each has a red collar with bells and is sitting up on an oblong base. H. $3\frac{1}{2}$ in., $3\frac{1}{4}$ in. respectively.

Bought at Rotterdam, on August 24th, 1869, *see Journals*, i., p. 35, "Went to Van Minden's and made several purchases . . . , to wit, two Chelsea pugs, £1 . . ."

210. BIRD. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755.

Perched on the stump of a tree with flowers and leaves. The head, back and wings are black with red spots, the breast white. H. $4\frac{1}{8}$ in.

Chaffers, fig. 502; *Journals*, ii., illustration facing p. 24.

211. Bird. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755. (Plate 18.)

A crested bird with a long tail perched on the stump of a tree with small fruit and leaves. H. $8\frac{1}{4}$ in.

212. Female Hen-harrier. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755. (Plate 28.)

Perched on the stump of a tree with leaves and flowers. H. $6\frac{3}{4}$ in.
Mrs. Hodgson, pl. 8.

213. Bird (warbler ?). Mark, an anchor in relief painted in red on an applied oval medallion. About 1755.

Perched with wings partly outspread on the stump of a tree. H. $5\frac{3}{8}$ in.

214. Pair of Figures of Geese. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755. (Plate 28.)

Each supported on a circular base on which are flowers and foliage. Each, H. $5\frac{1}{4}$ in.

215. Pair of Figures of Cock-ptarmigans. Mark on each, an anchor in relief painted in red on an applied oval medallion. About 1755.

Each stands among corn and flowers on a round base. H. $5\frac{5}{8}$ in., 6 in. respectively.

216. Crested Bird. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755. (Plate 28.)

The bird has a brown back, head and tail, yellow breast and reddish crest, and is perched on a tree stump with leaves. H. $6\frac{1}{2}$ in.
Mrs. Hodgson, pl. 8.

217. Pair of Figures of aquatic Birds. Mark on each, an anchor in relief on an applied oval medallion. About 1755.

Each stands on the stump of a tree pluming itself. Each, H. $4\frac{1}{2}$ in.

218. Bird (greenfinch ?). Mark, an anchor in red. About 1760. (Plate 18.)

Perched on the stump of a cherry-tree with fruit and leaves. H. $8\frac{1}{8}$ in.

219. Pair of Figures, a cock and hen. Mark on each, an anchor in red (No. 21). About 1760. (Plate 18.)

H. $6\frac{5}{8}$ in., $5\frac{7}{8}$ in. respectively.
In the sale catalogue of the Chelsea factory for April 12th, 1756, No. 22 is: "*A Bantam cock and hen*," *see* Read, *Chelsea Porcelain*, p. 41.
Chaffers, fig. 502; *Journals*, ii., illustration facing p. 24. Exhibited in the Loan Exhibition at the Salisbury and South Wilts Museum, Salisbury, in 1872; *see* Read, *Porcelain Statuettes*, p. 6.

220. Group of two Partridges. Mark, an anchor in red. About 1755.

One stands with outspread wings among foliage on a rock beside which the other is sitting. H. $4\frac{1}{8}$ in., W. 5 in.

221. Pair of Figures of Barn Owls. About 1755.

Each perched on the stump of a tree with leaves and berries supported on an eight-sided base. Modelled with only three claws on each foot. Each, H. $8\frac{3}{4}$ in.

222. Green Parrot. About 1755.

Perched on the stump of a tree with flowers and leaves. H. $4\frac{3}{8}$ in.

223. Pair of Figures of Parrots. About 1760.

Each perched on the stump of an apple-tree with fruit and leaves, rising from a scrolled base. A butterfly is painted on the front of the stump. Each, H. $8\frac{7}{8}$ in.

224. Pair of Figures of Tawny Owls. About 1760.

Perched on a stump on which are applied flowers and leaves, and also sprays of flowers painted in purple. H. $7\frac{7}{8}$ in., $7\frac{3}{4}$ in. respectively.

225. Pair of Figures of Scops Owls, on detached pedestals. About 1760.

Each is perched with a smaller bird grasped in its claws. The pedestals have both a shaped front and sides, and are decorated with scrollwork in relief and small panels painted in colours with landscapes. Each, H. $6\frac{1}{2}$ in., W. of pedestal, $3\frac{1}{8}$ in.

Chaffers, fig. 502; *Journals*, ii., illustration facing p. 24. Exhibited in the Loan Exhibition at the Salisbury and South Wilts Museum, Salisbury, in 1872; *see* Read, *Porcelain Statuettes*, p. 6.

[**226, 227.** Figures, Bow porcelain, *see* p. 13.]

228. Pair of Figures of Doves. About 1755.

Standing on round bases among ears of corn and flowers. Each, H. $2\frac{3}{4}$ in.

229. Pair of Figures of Goldfinches. About 1755. (Plate 18.)

Each perched on the stump of a tree with flowers and foliage. H. $4\frac{3}{4}$ in.

Exhibited at Salisbury in 1872; *see* Read, *Porcelain Statuettes*, p. 6.

230. Pair of Figures of Blue Titmice. About 1755. (Plate 18.)

Each perched on the stump of a flowering tree. H. $4\frac{5}{8}$ in.

[**231.** Pair of Figures, Bow porcelain, *see* p. 13.]

232. Pair of Figures of Green Woodpeckers. About 1755.

Each perched on the stump of a tree with flowers and foliage. H. 5 in.

Chaffers, fig. 502; *Journals*, ii., illustration facing p. 24. Exhibited at Salisbury in 1872; *see* Read, *Porcelain Statuettes*, p. 6.

[**233.** Figure, Bow porcelain, *see* p. 13.]

234. Pair of Figures of Canaries. About 1760.

Each perched on the stump of a tree with flowers and leaves. H. $2\frac{1}{2}$ in., W. $2\frac{5}{8}$ in. respectively.

235. Canary. About 1760.

Perched on the stump of a tree with flowers and leaves and a branch which forms a whistle. H. $2\frac{1}{8}$ in.

§ 5. *VASES AND ORNAMENTAL PIECES, COLOURED.*

Nos. 236-261.

All these are decorated with enamel colours and gilding except the earlier pieces (Nos. 236, 245, 252, 259), on which gilding is absent, a pair of pedestals (No. 248), which are ornamented with gilding alone, and Nos. 241 and 250, on which the colour is under the glaze.

236. VASE, of Chinese form. Mark, an anchor in relief on an applied oval medallion. About 1750.

Ovoid body, painted with a landscape in which are two figures on a wooden bridge, a castellated tower, and in the background a town. Long narrow neck, from which spring two ogre's-head loop handles, spreading foot. H. $5\frac{1}{8}$ in., diam. $1\frac{7}{8}$ in.

Formerly in the collection of Llewellynn Jewitt and illustrated in his work, *Ceramic Art in Great Britain*, i., fig. 380.

237. VASE AND COVER, decorated in imitation of Japanese Kakiyemon ware. Mark inside the neck and cover, an anchor in red. About 1755. (PLATE 29.)

Hexagonal, with slightly convex sides, rounded shoulder, short, nearly vertical, neck and low domed cover with flat knob. On three sides is a phœnix perched on a flowering tree; the alternate sides are painted with flowering plants. On the shoulder and on the cover are three similar birds with outspread wings in shaped panels reserved on a ground decorated with red lotus and chrysanthemum flowers and foliated scrollwork in blue. H. $12\frac{1}{2}$ in., diam. $6\frac{3}{4}$ in.

A Japanese vase identical in form and pattern is at Hampton Court Palace.

Dillon, *Porcelain*, 1900, fig. 266; Gibb and Rackham, pl. 23.

238. VASE AND COVER, decorated in imitation of Japanese Kakiyemon ware. About 1755.

Hexagonal, with slightly convex sides, rounded shoulder, short vertical neck and low domed cover with flat knob. The body, shoulder and cover are each divided into six panels decorated alternately with a gilt rosette amid white foliated spirals reserved on a red ground and with a floral spray or a fan and ribbons. The panels on the body and shoulder are counterchanged. H. $10\frac{3}{8}$ in., diam. $6\frac{3}{8}$ in.

42. PAIR OF VASES, decorated in imitation of Japanese Kakiyemon ware. About 1755.

Of hexagonal section, with ogee-curved sides and short neck. The sides are painted with two alternating designs of flowering plants, with a phœnix among them in one. On the neck are floral sprays. H. $9\frac{1}{2}$ in., $9\frac{3}{8}$ in., diam. $4\frac{1}{4}$ in., $4\frac{3}{8}$ in. respectively.

Mew, pl. i.; Solon, pl. i.

239. PAIR OF VASES AND COVERS. About 1765. (PLATE 30.)

Each has an ovoid body and short concave neck with claret-coloured ground; the body is supported by three white caryatid figures ending downwards in lions' paws, which rest on a moulded circular pedestal painted with trophies of arms *en grisaille*. Wreaths of flowers painted in colours are festooned round the body and across the figures. The high domed covers are decorated with gilt pierced rococo scrolls and surmounted by a bouquet of flowers. H. $10\frac{3}{4}$ in., $10\frac{7}{8}$ in., diam. $4\frac{3}{4}$ in., $4\frac{5}{8}$ in. respectively.

Chaffers, fig. 503.

240. VASE. About 1765. (PLATE 31.)

Pear-shaped body with wide mouth, spreading foot. On the body are groups of exotic birds in landscapes in three panels surrounded by rococo scrolls and on the foot are single birds in similar panels. The upper part is decorated with perforated scrollwork. H. $6\frac{3}{8}$ in., diam. $5\frac{1}{4}$ in.

241. SET OF THREE VASES, moulded in relief and decorated with gilding on a dark mazarine-blue ground. About 1765. (PLATE 31.)

Each has a bulbous body moulded with vine-leaves, grapes and branches, and further decorated with insects in gold on the blue ground; short narrow neck expanding upwards and moulded with a border of pointed leaves. Two scroll handles spring from the shoulder; the high foot has a foliated border. A lizard is coiled round the foot of the smallest of the three vases. H. $12\frac{1}{4}$ in., $11\frac{3}{4}$ in., $12\frac{1}{2}$ in., W. $7\frac{1}{2}$ in., $7\frac{1}{4}$ in., $7\frac{3}{4}$ in., respectively.

These vases are probably similar to the "Two Vases of deep blue, embossed with gold leaves, from the Chelsea Manufactory," spoken of by J. T. Smith in *A Book for a Rainy Day* as among the treasures of Mr. William Esdaile's collection seen by him at Clapham in 1829.

Gibb and Rackham, pl. 24.

[242. PAIR OF VASES, Chelsea-Derby porcelain, *see* p. 72.]

243. VASE AND COVER. About 1755. (PLATE 36.)

Depressed globular body, painted on either side with a landscape, with two grotesque satyr's-mask handles; high foot decorated with insects. The cover is gadrooned and surmounted by a floral spray, between the leaves of which are insects; round the edge is a gilt border. H. $3\frac{5}{8}$ in., W. $3\frac{1}{2}$ in.

[244. SOUP-TUREEN, *see* p. 55.]

245. PEDESTAL, painted in colours in the style of Meissen porcelain. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755. (PLATE 36.)

Of quatrefoil section with mouldings round the top and base. Painted with a carnation and other detached flowers and insects. H. $4\frac{1}{8}$ in., diam. $2\frac{5}{8}$ in.

246. PAIR OF PEDESTALS. Mark, an anchor in gold (No. 20). About 1765.

Nearly circular at the top, with three rococo-scrolled feet slightly decorated in purple, pea-green and gold. Each, H. $3\frac{1}{4}$ in., W. $4\frac{1}{2}$ in.

247. PEDESTAL. About 1755.

Flat back, bowed front and sides with scrolled feet at the angles decorated with pea-green foliage and gilt lines. On the front is a landscape in a medallion; the sides are painted with insects. H. 4 in., L. 8 in., W. $5\frac{3}{4}$ in.

Illustrated in *The Connoisseur*, 1910, vol. xxvi., p. 226.

248. PAIR OF PEDESTALS, with gilt decoration. About 1770. (PLATE 38.)

In the form of a plinth with four incurved sides on which are four griffins with scrolled extremities, supporting on their heads a tablet of the same form as the plinth. H. $2\frac{3}{4}$ in., $2\frac{5}{8}$ in., W. $3\frac{5}{8}$ in., $3\frac{1}{2}$ in. respectively.

These pedestals may have been made during the Chelsea-Derby period; compare with the pedestals of the groups Nos. 411, 427.

249. PASTILLE-BURNER, decorated with applied may-blossom in full relief. About 1760.

In the form of a cone closely set with red flowers having green centres, except on four small spaces near the top, which are perforated. The top is surmounted by a yellow rose. H. $5\frac{7}{8}$ in., diam. $3\frac{3}{4}$ in.

250. Stand for a Mirror, decorated with gilding on a dark mazarine-blue ground, with engraved white metal back. About 1760. (Plate 38.)

In the form of a fountain resting on six scrolled feet, decorated with sprays of flowers in gold in shaped dark blue panels and with rococo scrolls and rushes in relief, gilt. The front is pierced with a half rosette. Over the top is thrown a white drapery with gilt floral sprays and tasselled ends. On the metal door at the back are applied the initials "J M" in monogram. Three rectangular openings for drawers, now missing, have been cut in the panelling of the front. H. 9 in., L. 12 in., W. $8\frac{3}{4}$ in.

251. Inkstand, with covered pen-tray, taper-holder, ink-pot and pounce-pot, both with covers. Mark, an anchor in gold. About 1765.

The stand consists of a shaped platform with scrolled edge, at the back of which is the narrow pen-tray. In front are three circular sockets, to the middle one of which is screwed the taper-holder in the form of a column decorated with gilt insects on a dark mazarine-blue ground; the other two, holding the pots, are painted with a bouquet in colours. The handle of the cover of the pen-tray is formed by a figure of a lamb with a wreath round its neck, coloured after nature; the remaining surface is decorated with gilt scrolls, insects and flowers on a dark blue ground. The pots are cylindrical with domed covers, each with a knob in the form of a bud; both have a dark blue ground, enriched with gilt decoration and broken by two shaped panels in reserve, which are painted in colours with exotic birds among bushes. Inkstand, H. 6 in., L. $8\frac{1}{2}$ in., W. $4\frac{7}{8}$ in.; each pot, H. 4 in., diam. 2 in.

Probably similar to the "very rich and curious ink-stand, with a fine pompadour ground, decorated with a lamb, and richly finish'd with burnish'd gold 4*l.* 4*s.*," forming lot 8 in the Sale Catalogue of the united Chelsea and Derby factories for April 18th, 1771; *see* Nightingale, p. 26.

252. Pair of Jardinières. About 1755.

Nearly semi-circular in section with fluted sides, scalloped rim and a broad striped ribbon in relief round the middle. The front is painted with a bouquet. The top is pierced with a semi-circular orifice and smaller holes for cut flowers. H. $3\frac{7}{8}$ in., L. $7\frac{1}{8}$ in., $7\frac{1}{4}$ in., W. $4\frac{3}{4}$ in., $4\frac{7}{8}$ in., respectively.

Bought at Amsterdam on August 17th, 1869, *see Journals*, i., p. 33, "At Ganz's we have found two excellent Chelsea jardinières painted with flowers, which he sold us as old Dresden, for £1 15*s.*"

253. A Pair of Flower-pots containing bouquets of flowers modelled in full relief. About 1760. (Plate 38.)

The outside of the pots is painted with sprays of flowers. Each, H. 7 in., diam. 3 in. These pieces are doubtfully attributed to Chelsea.

254. Pair of Branch Candelabra. Part of the service given by George III. and Queen Charlotte in 1763 to the brother of the latter, the Duke of Mecklenburg-Strelitz.

The knob surmounting the stem from which the branches spring, as well as the one remaining nozzle and grease-pan, is decorated with bouquets and garlands of flowers painted in colours, in panels bordered by gilt rococo scrolls and separated by dark mazarine-blue bands on which are gilt insects. The three S-shaped branches, of which only one in each candelabrum is entire, are also decorated with gilt rococo scrollwork and lines of dark blue. Each, H. $6\frac{1}{2}$ in., L. of unbroken arm, 8 in.

Each of the candelabra formerly had three arms of equal length: they were parted with because each had two arms damaged by the steward of the ducal establishment to Lazarus, a dealer at Hamburg, from whom they were bought by Lady Charlotte Schreiber in 1867. The service is mentioned by Horace Walpole, who does not seem, however, to have appreciated

its beauty as would have been expected. In a letter to Sir Horace Mann (March 4th 1763) which begins with some particulars about the King of Prussia (Frederick the Great) he ends thus:—"I saw yesterday a magnificent service of Chelsea China, which the King and Queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an epergne, candlesticks, salt-sellers, sauce-boats, tea and coffee equipages, in short, it is complete, and costs twelve hundred pounds! I cannot boast of our taste; the forms are neither new, beautiful, nor various. Yet Sprimont, the manufacturer, is a Frenchman. It seems their taste will not bear transplanting. But I have done; my letter has tumbled from the King of Prussia to a set of china; *encore passe*, if I had begun with the King of Poland, *ce Roy de Fayence* as the other called him,"—alluding to his porcelain manufactory at Meissen.

255. Pair of Candlesticks with detachable nozzles. In the front are groups illustrating two of Aesop's fables, the respective titles of which are inscribed on the bases, "THE COCK AND JEWEL," "THE VAIN JACKDAW." About 1765. (Plate 31.)

In the first candlestick, the cock stands in the middle with a jewelled necklace before him, accompanied by two hens with four chickens. In the second, the jackdaw is represented being pursued by a peacock which is plucking feathers from his tail, while another peacock stands behind. The groups are each supported on a rococo-scrolled base with three feet. At the back is a *bocage* in the form of a flowering hawthorn supporting the foliated nozzle and grease-pan; other flowers are intertwined in the middle of the *bocage*, at the back of which is a loop handle. Each, H. $10\frac{1}{4}$ in., W. $8\frac{1}{8}$ in.

In the Sale Catalogue of the Chelsea factory for 1770 are several lots described as "a pair of fable candlesticks," or "a pair of toilette candlesticks, fable pattern"; *see* Nightingale, p. 20.

Burton, *English Porcelain*, fig. 2; *Journals*, ii., illustration facing p. 454.

[**256.** Candlesticks, Bow porcelain, *see* p. 22.]

257. Hand Candlestick. About 1765.

Circular tray painted with sprays of flowers, with wavy rim decorated with gilt foliated scrolls on a dark mazarine-blue border. The socket is in the form of a conventional flower, with green twisted stalk forming the loop handle. H. $3\frac{1}{4}$ in., diam. 5 in.

[**258.** Bottle, Chelsea-Derby porcelain, *see* p. 72.]

259. Box and Cover in the form of an apple. About 1755. (Plate 34.)

Coloured after nature. On the top is a looped stalk with two leaves forming a handle. H. 3 in., diam. $2\frac{5}{8}$ in.

Bought at Utrecht on November 4th, 1872, *see Journals*, i., p. 170, "Gorkum . . . . was unluckily from home, but C. S. spied out among his miscellaneous stock a very fine apple of Chelsea china in the form of a box and cover, which Mme. Gorkum sold to us for 2s. 6*d*."

260. Toilet-Box and Cover containing five smaller heart-shaped boxes with covers, painted *en camaïeu* in black outline washed over with green.

The outer box is of scalloped form with flat cover; it is painted inside on the bottom, and both inside and outside the cover, with mountainous landscapes in which are castellated buildings and trees. The covers of the smaller boxes are decorated outside with similar landscapes. Large box, H. 2 in., diam. $5\frac{1}{8}$ in.; small boxes, H. $1\frac{1}{8}$ in., diam. $2\frac{1}{8}$ in.

261. Toilet-box and Cover, painted *en camaïeu* in black outline washed over with green and further decorated with gilding. About 1760.

In the form of a fan. The top is painted with a view of a country house among trees with a cascade in the foreground. On the sides are village-scenes with cottages and trees. H. 2 in., W. $8\frac{1}{4}$ in.

§ 6. *CHELSEA TOYS.*

Nos. 262–327.

Many of these are inscribed with gallant mottoes in French (often incorrectly spelt). Where such inscriptions occur they are invariably written in small red capitals.

262–268. ETUIS, all mounted in gold and decorated in enamel colours, with the exception of No. 264, which is painted in underglaze mazarine-blue; all of them, except Nos. 262 and 263, are also gilt.

262. ETUI AND SCENT-BOTTLE WITH STOPPER, combined. About 1755.

In the form of a figure of a child, naked except for a frill round his neck, standing among vine-branches and supporting with outstretched arms a basket of grapes on his head. A butterfly forms the stopper. Mounted in gold at the centre and at the stopper. H. $4\frac{3}{4}$ in., W. $\frac{1}{8}$ in.

263. ETUI representing Daphne turning into a laurel. About 1755.

She is holding up her arms and looking backwards over her right shoulder. Her lower limbs have changed into the trunk of the tree and leaves are sprouting from her head. H. $5\frac{1}{4}$ in., diam. $\frac{7}{8}$ in.

264. ETUI, with gilt decoration partly over a mazarine-blue ground. About 1760.

Cylindrical in form, decorated with ornament in six spiral bands, consisting alternately of gilt diaper-pattern on a white ground and gilt flowers on a blue ground. H. $4\frac{1}{4}$ in., diam. $\frac{3}{4}$ in.

Bought at the Hague on October 26th, 1880, *see Journals*, ii., p. 313. "The Crown Prince and Princess of Denmark were at Tennyssen's when we got there. This is now the chief shop at the Hague, and I never expected to find in it a lovely *Bleu de Roi* and gold Chelsea étui and to be asked only £4 for it."

265. ETUI, in the form of a figure of Cupid kneeling on a column and holding a pair of doves. About 1760.

The column, forming the lower part, is coloured and gilt to imitate red marble. Cupid kneels on his left knee and has green drapery thrown loosely round him and a scarf over his right shoulder with the motto: "IMITEZ NOUS." H. $5\frac{1}{8}$ in., diam. $\frac{7}{8}$ in.

266. ETUI, surmounted by a bust of a lady. About 1765.

The upper part is moulded in the form of a bust of a lady wearing a pink hat with blue ribbon and a figured mantle over a pink bodice with a flower stuck into it. The cylindrical lower portion is painted on the front with a drawn sword planted in the ground between branches of palm and laurel, in an oval medallion bordered by pink ribbons with the motto "POUR L'HONEUR ET L'AMOUR." The remainder is decorated with panels of gilt scroll work. H. $4\frac{3}{4}$ in., diam $\frac{3}{4}$ in.

267. ETUI, in the form of a garlanded heart on a column. About 1760.

The lower part is painted to imitate marble, veined with crimson and gold; upon the capital rests a heart wreathed in flowers applied in relief. Beneath the base of the column is painted a heart pierced by an arrow, encircled by the motto: "JE CONTRAINT LES PLUS HAUT (*sic*)." H. $5\frac{1}{4}$ in., diam. $1\frac{1}{16}$ in.

268. ETUI, surmounted by a bird in a cage. About 1765.

Of cylindrical form, decorated with small circular, gilt-bordered medallions enclosing roses and leaves in natural colours. The plinth at the top on which the cage rests is inscribed with the motto: "JE VIS EN AMITI (*sic*)." H. $4\frac{3}{4}$ in., diam. $\frac{3}{4}$ in.

269–277. Bonbonnières and Patch-boxes, painted in enamel colours. Nos. 270, 272, 273 and 275 are also decorated with gilding.

269. Bonbonnière, with lid of moss agate and chased gold mount. About 755. (Plate 33.)

In the form of an oblong box with four slightly convex sides on which are painted in colours figures in Watteau dress in a landscape with sheep and a goat. The small base is painted underneath with a spray of roses *en camaïeu* in crimson. H. $1\frac{5}{8}$ in., W. $1\frac{11}{16}$ in.

270. Bonbonnière, in the form of a figure of Cupid playing on a pair of kettle-drums, with Battersea enamel lid and gold mount. About 1760. (Plate 32.)

Cupid is seated on a mound covered with flowers, with red flowered drapery across his knees and a blue fillet in his hair. A ribbon with the motto "POUR LES CAVALIERS DE CITHERE" passes over his right shoulder. The kettle-drums at his side are hung with flowered cloths. The inside of the bonbonnière and the enamel lid, both inside and outside, are painted with sprays of flowers. H. $2\frac{7}{8}$ in., W. $2\frac{3}{8}$ in.

Church, fig. 1.

271. Bonbonnière, in the form of a figure of a lady caressing a spaniel, with Battersea enamel lid and gilt metal mount. About 1760. (Plate 32.)

The lady sits on a mound and wears a white cap with purple ribbon and a Watteau dress embroidered with sprays of flowers. The enamel lid is also painted inside and outside with flowers. H. $2\frac{1}{8}$ in., W. $1\frac{7}{8}$ in.

272. Bonbonnière, in the form of an oval table-top laid in readiness for a convivial gathering, with gilt metal mount. About 1760. (Plate 33.)

The table is covered with a flowered cloth. Upon it are laid a basket of grapes with a ribbon bearing the motto "[BA]CCHUS VOUS INVITE," a wine-flask, two glasses, a packet of tobacco and two clay pipes. The inside of the bonbonnière is painted with sprigs of flowers; the lid is missing. H. $1\frac{3}{8}$ in., W. $2\frac{3}{8}$ in.

273. Bonbonnière, with lid of Egyptian jasper mounted in silver. About 1760.

Moulded in relief with a hunting horn, wallet, priming-flask, knife, flowered cloak, and a dead hare, laid on a flowery mound; the strap of the wallet is inscribed with the motto: "A [LA] CHAS[SE] DES BELLES." The inside of the bonbonnière is painted with sprigs of flowers. H. $1\frac{1}{8}$ in., L. $2\frac{3}{8}$ in.

Bought at Granada in 1872, *see Journals*, i., p. 251, "We went on . . . . to Rotterdam and walked to Van Minden's . . . . with him we got . . . . a box with exactly the same subject and model as a Chelsea box we bought at Granada, 1872, 'Chasse des Belles.'" The same model occurs in Battersea enamel (compare No. 1559 in the Schreiber Collection).

274. Bonbonnière, in the form of a rabbit and her young, with lid of Battersea having enamel and gilt metal mount. About 1755. (Plate 33.)

The rabbits are moulded in full relief and coloured after nature. The enamel lid is painted inside and outside with sprays of flowers. H. $1\frac{5}{8}$ in., L. $1\frac{7}{8}$ in.

275. Patch-box, in the form of a basket of fruit, with lid of Battersea enamel a looking-glass inside and gilt metal mount. About 1760. (Plate 33.)

The fruit are coloured after nature; the basket, left white, is tied with a ribbon bearing the motto: "L'AMOUR LES A CUEILLI (*sic*) POUR LA PLUS BELLE." The inside of the bonbonnière and the outside of the enamel lid are painted with sprays of flowers. H. $1\frac{3}{8}$ in., L. 2 in.

276. Bonbonnière, in the form of a man's head, with lid of Battersea enamel and gilt metal mount. About 1760. (Plate 33.)

The man has a slight moustache and wears a soft turquoise-blue cap with red and crimson plumes and fur border. The inside of the bonbonnière and the enamel lid, both inside and outside, are painted with sprays of flowers. H. $2\frac{3}{4}$ in., W. $2\frac{1}{4}$ in.

Bought at Hamburg on October 13th, 1880, *see Journals*, ii., p. 306: "At Sig. Stern's, in Wex Strasse . . . . we happened to ask her if she had any small flacons, on which she produced several, ... among them a bonbonnière, formed of a male head, and of the finest Chelsea . . . . she asked a moderate sum, which we most cheerfully gave."

Church, fig. 2.

277. Patch-box, in the form of a lady's face, with lid of Battersea enamel having a looking-glass inside and gilt metal mount. About 1760. (Plate 33.)

The lady is wearing a white linen cap with a crimson feather on the front and a yellow bow to fasten it under the chin. The enamel lid is painted with sprays of flowers. H. $1\frac{3}{8}$ in., L. $1\frac{5}{8}$ in.

278. Figure of a Boy with a basket, painted in colours. About 1755. (Plate 33.)

A naked boy crouching beneath an empty basket, which he supports with both hands on his shoulders; the figure rests on a round base, concave underneath, painted with sprays of flowers. H. $2\frac{1}{2}$ in., W. 1 in.

279–303. Scent-bottles, all painted in enamel colours, with the exception of Nos. 279 and 301, which are in plain white porcelain. The later ones (Nos. 282, 283, 284, 289, 291–5, 297, 300) are also decorated with gilding.

279. Scent-bottle and Stopper, of plain white porcelain. About 1755.

In the form of a pilgrim-bottle with oblong base, four-sided neck, and on the shoulders rams' heads in relief, from which are festooned vine-stems with foliage. The stopper is in the form of a bunch of flowers. H. $3\frac{1}{4}$ in., W. $1\frac{5}{16}$ in.

280. Scent-bottle, copied from a Meissen model, with stopper and base of gilt metal, the latter pierced with floral ornament. About 1755.

Of flattened rococo form with scrollwork in relief, and a bouquet of flowers painted in colours on either side. H. $3\frac{5}{8}$ in., W. $1\frac{1}{2}$ in.

Compare *Kunstsammlungen F. von Parpart*, Berlin, 1912, pl. 42, no. 687.

281. Scent-bottle and Stopper, with a mirror attached by a gold mount to the base. About 1755.

Of flattened rococo form with scrollwork in relief, and a bouquet of flowers painted in colours on either side. The stopper is in the form of a butterfly. H. 3 in., W. $1\frac{1}{4}$ in.

282. Scent-bottle and Stopper, inscribed "*Eau de Senteur*," with gold mount. About 1755.

In the shape of a wine-flask with the body swathed in wickerwork (coloured yellow), a label bearing the name round the shoulder, and bouquets of flowers in colours on the long narrow neck. The stopper is in the form of a butterfly. H. $3\frac{3}{4}$ in., W. $1\frac{1}{2}$ in.

A scent-bottle identical, in form and bearing the same inscription, is figured in Scherer, *Fürstenberger Porzellan* (fig. 104), as aspecimen of Fürstenberg porcelain, and may be a copy of this Chelsea model.

283. Scent-bottle, with outer screw cap and inner stopper. About 1760. (Plate 33.)

Vase-shaped, with flattened sides and projecting shoulder moulded with rococo scrollwork. On either side, reserved in white on the mazarine-blue ground, are shaped panels with gilt borders painted in colours respectively, with a boy and a girl in dress of the period dancing among trees. The cap is surmounted by a bunch of flowers applied in relief. H. $3\frac{3}{4}$ in., W. $1\frac{7}{8}$.

284. Scent-bottle and Stopper. About 1770.

Of flattened form with short neck and small stopper, moulded with leafy scroll-work along the narrow edges, and with a flaming heart on either side, in slight relief on a *bleu de roi* ground. The hearts are outlined in gold and painted each with a bow and arrow and the motto: "JE TIRE AU CŒUR." H. 3 in., W. $1\frac{7}{8}$ in.

This piece was probably made during the Chelsea-Derby period.

285. Scent-bottle and Stopper, in the form of a figure of a Chinaman holding a bird, with gold mounts. About 1755. (Plate 33.)

Standing figure, clad in a long flowered robe with yellow lining, and a yellow conical hat. The base is concave underneath and is painted with a bouquet. H. 4 in., W. $1\frac{5}{16}$ in.

286. Scent-bottle and Stopper, in the form of a figure of a lady dancing, mounted in gold. About 1755. (Plate 32.)

The lady's head, adorned with a plumed cap, forms the stopper. She wears a flowered dress, the wide skirts of which she holds out on either side. She is supported on a base concave underneath painted with a bouquet. H. 4 in., W. 2 in.

Church, fig. 3.

287. Scent-bottle and Stopper in the form of a figure of a parrot, mounted in gold. About 1755.

The plumage is painted in red, green, brown and yellow; the head forms the stopper. The bird stands beside a tree-trunk springing from a mound, which is concave underneath and painted with a bouquet. H. 2 in., W. $1\frac{1}{4}$ in.

288. Double Scent-bottle with two Stoppers, in the form of figures of a parrot and a Cochin China cock, mounted in gold. About 1755. (Plate 33.)

The plumage of the parrot is green, red and yellow; that of the cock, black and white. The heads form the stoppers. The two birds stand on a base concave underneath, painted with a bouquet. H. $2\frac{3}{4}$ in., W. $1\frac{1}{2}$ in.

289. Scent-bottle and Stopper, in the form of a figure of a peacock on a broken column, mounted in gilt metal. About 1755. (Plate 33.)

The plumage is painted in colours; the head forms the stopper. The branches of a rose with flowers and foliage cling round the column, which rests on a mound, concave underneath, painted with a bouquet. H. $3\frac{1}{2}$ in., W. $1\frac{1}{4}$ in.

290. Scent-bottle and Stopper, in the form of a figure of a pug-dog, with Battersea enamel collar and gilt metal mounts. About 1755. (Plate 33.)

The dog sits on a base, concave underneath, painted with a bouquet. The collar is inscribed with the motto "FIDELLE" in gold. The head forms the stopper. H. $1\frac{7}{8}$ in., W. $1\frac{1}{8}$ in.

291. Scent-bottle and Stopper, moulded to represent a boy catching birds, with metal mount. About 1765. (Plate 33.)

The boy, who wears a wig, embroidered coat, and yellow breeches, is peering round the trunk of a flowering tree at an open cage hung upon it, on the top of which a bird is perched. He holds another cage in his left hand; his hat lies on the ground behind him. A large flower forms the stopper. Underneath the bottom is the motto "JE VIS EN ESPERANCE" surrounding a pierced heart, in gold. H. $3\frac{1}{4}$ in., W. $1\frac{1}{8}$ in.

292. Scent-bottle and Stopper, moulded to represent Cupid standing beside a rose-tree, with gold mount. About 1760. (Plate 33.)

Cupid stands with bow and quiver slung over his shoulder, holding a flower to his nose. The stopper is formed of a bunch of flowers. H. 3 in., W. $1\frac{3}{8}$ in.

293. Scent-bottle and Stopper, moulded to represent a boy birdnesting, with gold mount. About 1760. (Plate 33.)

The boy is dressed in a crimson hat, yellow jacket and red breeches. He stands beside a tree-trunk carrying a nest in his hands, while two birds are flying towards him; another bird is perched on the stopper. The base is concave underneath and decorated with a gilt flower. H. $2\frac{3}{4}$ in., W. $1\frac{1}{8}$ in.

294. Scent-bottle and Stopper, in the form of a figure of a boy dressed as a gardener, mounted in gold. About 1760. (Plate 33.)

He wears a yellow coat, turquoise-blue waistcoat, blue apron and crimson breeches, and carries a basket of flowers on his head and another containing fruit on his right arm. A bunch of flowers forms the stopper. The base is concave underneath and decorated with a gilt flower. H. $3\frac{1}{4}$ in., W. $\frac{7}{8}$ in.

This model was imitated in enamel at Battersea; compare No. 1728 in the Schreiber Collection.

Bemrose, *Bow, Chelsea and Derby Porcelain*, illustration on p. 111.

295. Scent-bottle and Stopper, in the form of a group of Cupid and a woman beside a clock. About 1760. (Plate 32.)

A woman, partially clad in yellow drapery, advances with her head turned to look at the dial of a tall clock, the hand of which points to 12. At her feet is a dog and at the back of the clock a rose-tree. Cupid stands by pointing at the clock. The group is supported on a marbled base with four feet and the inscription: "L'HEURE DU BERGER FIDELLE." A pair of doves form the stopper. H. $3\frac{1}{4}$ in., W. $1\frac{1}{2}$ in.

296. Scent-bottle and Stopper, moulded to represent two boys at a furnace distilling, with gilt metal mount. About 1760. (Plate 32.)

Two naked boys beside a furnace, one of them blowing the fire with bellows, the other kneeling to stir a mortar; on ledges of the furnace, which is ornamented with sprigs of flowers, are an alembic and other vessels. A jet of flames at the summit forms the stopper. The base is concave underneath and decorated with a flower in colours. H. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in.

297. Scent-bottle and Stopper, in the form of a figure of a woman holding a basket of grapes, with gilt metal mount and chain to the stopper. About 1760. (Plate 33.)

She sits beside a tree, with a basket of grapes on her lap and a bunch of them held up in her right hand; she is dressed in a yellow bodice, flowered skirt and crimson apron. A bird is perched on the top of the tree which forms the stopper. The base is inscribed with the motto: "POUR MON AMOUR"; it is concave underneath and decorated with a rose in colours. H. $3\frac{1}{2}$ in., W. $1\frac{1}{4}$ in.

Bemrose, *Bow, Chelsea and Derby Porcelain*, illustration on p. 37.

298. Scent-bottle, in the form of a figure of a girl with a dog. About 1760. (Plate 33.)

She wears a flowered dress and stands with a basket of flowers slung from her shoulders, a bird in her hands and a Dalmatian dog seated at her feet. The base is inscribed with the motto: "FIDELLE ME GUIDE"; it is concave underneath and decorated with a rose in colours. The stopper is missing. H. $2\frac{3}{4}$ in., W. $1\frac{5}{16}$ in.

299. Scent-bottle and Stopper, in the form of a figure of a girl holding a basket of flowers, with gilt metal mount and chain to the stopper. About 1760. (Plate 33.)

She is loosely draped in a flowered robe, and sits beside a rose tree on a green marbled pedestal, with a basket of flowers in her lap and a flower in her right hand; the stopper is formed of flowers. H. $2\frac{3}{4}$ in., W. 1 in.

Bought in Paris on February 12th, 1874, *see Journals*, i., p. 351, ". . . . . went on to Oppenheim's to see what the travelling brother had brought home from Germany, whence he arrived the previous night . . . . . we at once seized upon and carried away an exquisite Chelsea smelling-bottle, formed as a girl smelling at a flower and holding roses, cheap at £7 12s."

300. Scent-bottle and Stopper, in the form of a figure of Cupid beating a drum, with gilt metal mount and chain to the stopper. About 1760. (Plate 33.)

He stands in front of a rose-tree, with his drum slung round his neck. The base is inscribed with the words: "I'ENGAGE LES COEURS"; it is concave underneath and decorated with a rose in colours. The stopper is in the form of a butterfly. H. $3\frac{3}{4}$ in., W. $1\frac{1}{2}$ in.

Bought at Rotterdam on October 15th, 1873, *see Journals*, i., p. 231, "Van Minden had a lovely little bibelot of Cupid with drums, also £8."

301. Scent-bottle and Stopper, of plain white porcelain, in the form of a figure of a woman nursing a child. About 1755. (Plate 14.)

She sits, attired in a loose robe, on a rock beside a tree-trunk, with the child in her arms. A bunch of grapes forms the stopper. H. $3\frac{1}{2}$ in., W. $1\frac{1}{4}$ in.

302. Scent-bottle, in the form of a bouquet of flowers, with engraved silver stopper. About 1760.

The flowers are painted in natural colours. H. 3 in., diam. $1\frac{1}{2}$ in.

303. Scent-bottle and Stopper, in the form of a bunch of bean-flowers springing from a flower-pot, with gold mount and chain to the stopper. About 1760. (Plate 33.)

The flowers are painted after nature. The pot is decorated with floral sprays; a butterfly forms the stopper. H. $2\frac{3}{4}$ in., diam. $1\frac{1}{2}$ in.

[304, 305. Cane-handles. Bow porcelain, *see* p. 12.]

306. Thimble, painted in colours with gilding. About 1760.

The thimble has a scalloped edge and is painted with a bird on a spray and with the motto: "GAGE DE MON AMITIE." H. $\frac{5}{8}$ in.

307–309. Breloques, or pendants for the watch-chain, moulded in various forms, all painted in enamel colours without gilding and dating from about 1760.

307. Two faces joined together at the back, wearing black masks; a ribbon dividing them is inscribed "UNIS PAR AMITIE." L. 1 in.

308. A female face wearing a black mask and a plumed cap, mounted in gold. The eyes are set with diamonds. L. 1 in.

309. A quiver full of arrows, painted with flowers in panels. L. 1 in.

[310. Breloque. Venetian (?) glass, *see* Vol. III.]

311. Tobacco-stopper, painted in colours with gilding. About 1765.

In the form of a masked bust of a lady wearing a feather head-dress, supported on a draped pedestal, the base of which is incised underneath with cross hatching. H. $2\frac{3}{8}$ in.

A somewhat similar piece is illustrated in Bemrose, *Bow, Chelsea, and Derby Porcelain*, p. 93.

312–323. Twelve Seals in the form of small figures with intagli, chiefly in carnelian, set with gold mounting in the base. All except No. 313, which is in plain white porcelain, are painted in colours without gilding, and date from about 1760.

Height of each, about 1 in.

312. A dove on its nest in a basket bordered with a wreath. Agate intaglio, a bird perched on a branch. L. $\frac{5}{8}$ in.

313. Shakespeare, white porcelain, standing figure after the statue in Westminster Abbey by Peter Scheemakers, after a design of William Kent. Carnelian intaglio, a serpent and two hearts with the words: "IE ENVIE."
Bought at Amsterdam on May 13th, 1878, *see Journals*, i., p. 122, "We got . . . . a good Chelsea bibelot and seal, representing Shakespeare, at Morpurgo's."

314. A shepherd-boy playing a pipe, with a lamb lying at his feet. Carnelian intaglio, cupid with an altar and two hearts.

315. A green parrot, on a base inscribed "DISCRET EN AMOUR." Carnelian intaglio the sun and a sunflower, with the words: "AVOVS SEVLE."
Bought at Amsterdam on March 16th, 1874, *see Journals*, i., p. 255, "we bought . . . . at Boasberg's . . . . a lovely Chelsea seal with a parrot, £1."

316. Two doves billing, on a stump rising from a flowered base. Carnelian intaglio, a butterfly on a rose, with the words: "SANS LARCIN."

317. Punch, masked, in striped dress, standing on a base inscribed "TOUJOURS GAY." Carnelian intaglio, a bird on a tree, with the word: "FIDEL."

318. Harlequin, masked, in parti-coloured dress, with lath. Carnelian intaglio, two hearts between palm-branches with the words: "L'AMITIÉ."

319. Cupid seated on a pedestal holding a globe, on a base inscribed "JE TIENS LE MONDE." Carnelian intaglio, a dove holding an olive-branch, with the word: "FIDELLE."

320. Boy in fancy dress, a long robe over a riding costume, removing a mask from his face with his left hand; the base inscribed "JE SUIS DEMASQUE (*sic*)." Carnelian intaglio, a male classical head.

321. Kid rising on its hind legs, eating grapes. Carnelian intaglio, a bearded classical head.

322. A peacock perched on a broken column. Carnelian intaglio, a male classical head.
Bought in London in October, 1874, *see Journals*, i., p. 318, "We have gone the round of the London shops . . . . we have picked up . . . . one small Chelsea seal of a peacock."

323. Cupid draped with a blue scarf, holding a heart in each hand and resting one foot on a serpent; set with a carnelian, over which is applied a twisted cord in gold for stamping wafers.

324. Seal, in the form of a grotesque figure of a masked woman dancing, painted in colours. About 1760.

The base is mottled underneath with green. H. 1 in.

325. Seal, in the form of a figure in military dress, painted in colours with gilding. About 1765.

A man wearing a blue cap, fur-lined purple coat, white tunic, yellow breeches and top boots. The base is inscribed "VAINCRE OU MOURIR" and painted underneath with a cinquefoil. H. 1 in.

326. Figure of a boy caressing a dog, painted in colours, made for mounting as a seal. About 1760.

Naked figure, kneeling on a mound inscribed "AMOUR FIDELLE." H. 1 in.

327. Thirteen Figures, made for mounting as seals, each standing on a green mound, painted in colours with gilding. About 1760.

Height of each about 1 in.
a. Cupid riding on a lion.
b. A shepherd boy seated, playing bagpipes.
c. A girl carrying a basket on her back, with a dog sitting at her feet.
d. A boy in fancy costume, with a long mantle.
e. A man in Turkish dress.
f. A woman in a red fur-lined cloak, with a muff.
g. A boy dressed as a huntsman, blowing a horn, with a dog at his side.
h. A girl with a watering-pot on a pedestal.
i. A woman carrying a basket and a bunch of grapes.
k. Cupid as a sportsman, with quiver, hat and boots and red scarf.
l. A boy in fancy costume, with a long mantle.
m. A woman dancing.
n. A man seated with a basket of flowers on his back, leaning on a stick.

The last-named was bought at Frankfort-on-the-Main on September 26th, 1873, *see Journals*, i., p. 224, "we heard of a Chelsea bibelot (a gardener carrying flowers), which Aultmann fetched from a private house to show us, and which we eventually bought, though at nearly £5."

It is known that trinkets of similar character to these were made also at Derby, and it is possible that some of the above, in which the base is solid and not concave underneath (*a*, *b*, *e* and *g*), are of later date than the remainder and should be referred to the Chelsea-Derby period.

§ 7. *PIECES FOR DOMESTIC USE, COLOURED.*

Nos. 328–408.

The painting is always in enamel colours over the glaze, except in the case of the dark mazarine-blue, where it occurs, which is applied before glazing. Another exception is that of a plate (No. 349) painted only in underglaze blue in imitation of Chinese "blue and white" porcelain.

328. Tureen and Cover, in the form of a rabbit, painted in colours. Mark on the inside, an anchor and "No. 1," in red. About 1755. (Plate 34.)

The rabbit is crouching with a cabbage-leaf in its mouth and other leaves on either side of it, on two of which are snails. The mark "No. 1" is repeated on the cover. H. $8\frac{7}{8}$ in., L. $14\frac{1}{4}$ in.

In the Sale Catalogue of the Chelsea factory for March 30th, 1756, No. 35, is "A beautiful tureen, in *the shape of a rabbit* as large as life, and a fine dish to ditto." *See* Read, p. 7.

Bought at Rotterdam on April 23rd, 1913, *see Journals*, i., p. 432, "Went on . . . to Rotterdam, where we obtained a magnificent large rabbit of old red anchor Chelsea at Van Minden's, very cheap. . . . He only asked £5 for it and took £4."

329. Tureen and Cover, in the form of a pigeon, painted in colours.

Standing on a mound with applied flowers and leaves. H. 5 in., L. $11\frac{1}{4}$ in.

[330, 331. Pairs of Tureens, Bow porcelain, *see* p. 26.]

[332. Pair of Sugar-tureens, Longton Hall porcelain, *see* p. 122.]

244. Soup-tureen, painted in colours. Mark, an anchor in red. About 1755.

Of depressed globular form with two loop handles in the form of twigs, from the attachments of which spring applied sprays of flowers and foliage. Painted inside and outside with bouquets and sprays of flowers in lavender-blue outlined in grey. H. $5\frac{3}{4}$ in., W. $14\frac{1}{4}$ in.

This piece was formerly described as a "bowl for flowers"; there is, however, in the Museum, a soup-tureen of precisely similar form with cover and stand (No. 2062–1901).

333. Pair of Sauce-boats, moulded in relief and painted in colours. Mark, a triangle incised. About 1745. (Plate 35.)

Round the top are festoons of flowers, fruit and foliage in relief. The shaped base is moulded with two goats' heads and two boys' masks among scrollwork. Scrolled loop handle. The inside is painted with a bouquet tied with ribbons, the outside with scattered flowers, sprays and insects. H. $4\frac{3}{4}$ in., L. $7\frac{3}{4}$ in., $7\frac{5}{8}$ in. respectively.

Church, fig. 4; Chaffers, fig. 492.

334. Dish, painted in colours. Mark, an anchor in relief on an applied oval medallion. About 1750. (Plate 36.)

Oblong octagonal. Painted with sprays of flowers, radishes, and insects. L. $15\frac{7}{8}$ in., W. 12 in.

Bought in 1884, *see Journals*, ii., p. 433, "I have bought several rather remarkable pieces to add to the collection—a noble raised anchor dish— . . . ."

335. Pair of Dishes, moulded inside in slight relief and painted in colours in the style of Meissen porcelain. Mark on one, an anchor in relief on an applied oval medallion. About 1750.

Each in the form of two long leaves laid one over the other, and painted with a brown edge and with sprays of flowers and insects; on one is also a caterpillar on a leaf. The lower side of the rim is coloured yellow. L. $10\frac{3}{8}$ in., $10\frac{1}{2}$ in., W. 7 in., $7\frac{1}{2}$ in. respectively.

336. Pair of Dishes, painted in colours and gilt. Mark, an anchor in gold. About 1760. (Plate 37.)

Oval. The middle is white, with a bird in the centre painted in colours and a scrolled fringe tinted in green. The rim, which is moulded with scale-pattern and has a wavy edge with feather-pattern in relief, is claret-coloured, decorated with gilt sprays of flowers. L. $13\frac{5}{8}$ in., $13\frac{1}{2}$ in., W. $10\frac{1}{2}$ in., $10\frac{3}{8}$ in. respectively.

337. Pair of Dishes, painted in colours and gilt, in the style of Japanese "Imari" porcelain. Mark, an anchor in gold. About 1760. (Plate 38.)

Saucer-shaped with scalloped rim. The decoration is painted in mazarine-blue under the glaze and in red and two shades of green with gilding over it. In the middle is a flowering branch of chrysanthemum. The rim is divided into twelve panels, four large ones containing *prunus*-blossom or other flowers and eight smaller ones in pairs filled with two different diaper-patterns. On the underside of the rim are three sprays of tree-peony. Each, diam. 8 in.

Formerly in the collection of the Earl of Lonsdale.

Dillon, *Porcelain*, 1904, pl. xlv.

338. Dish, painted in colours. Mark, an anchor in red. About 1755.

Of eight-sided oblong form, the sides curving outwards at the top. Painted inside with four bouquets and scattered sprays of flowers. H. $2\frac{3}{8}$ in., L. 9 in.

339. Dish, painted in colours, in the style of Meissen porcelain. Mark, an anchor in red. About 1755. (Plate 36.)

Circular, with shaped rim moulded in relief with three rococo panels separated by trellis-pattern. The panels are painted with groups of figures among buildings, trees and shipping. In the middle are sprays of flowers. Brown edge. Diam. $16\frac{1}{4}$ in.

This model is called the "Warren Hastings pattern," from the circumstance that a set of this pattern was included in the sale of his effects at Daylesford House in 1818.

340. Pair of Dishes, painted in colours. Mark, an anchor in red (No. 19.) About 1755. (Plate 36.)

Heart-shaped. Painted with three exotic birds among bushes. L. $10\frac{7}{8}$ in., W. $7\frac{1}{4}$ in., 7 in. respectively.

Burton, *English Porcelain*, fig. 9.

341. Pair of Dishes, painted in colours. Mark on one, an anchor in blue enamel over the glaze. About 1755. (Plate 36.)

Heart-shaped; decorated with a border of shaped panels reserved on a yellow ground and painted with bouquets and insects. The ground itself is also painted with a butterfly and detached leaves or flowers. L. 11 in., $11\frac{1}{8}$ in., W. $7\frac{1}{4}$ in. $7\frac{1}{8}$ in. respectively.

342. Pair of Dishes, moulded in the form of lettuce-leaves laid one over another and painted in colours. About 1750.

The leaves are edged with green and yellow, and painted with sprays of flowers and (on one of the dishes) an insect. L. 15 in., W. $10\frac{1}{4}$ in., $10\frac{1}{2}$ in. respectively.

Bought in London on November 24th, 1884, *see Journals*, ii., p. 458, "Called at Partridge's and Button's (at the latter place took a fancy to . . . some lettuce-shaped Chelsea dishes)."

439. Bowl with Cover and Stand, painted in colours and gilt. About 1760. (Plate 38.)

The bowl and cover are moulded with basket-work (on the latter pierced) and decorated with applied sprays, with flowers coloured mazarine-blue and gold and green foliage veined with red; the cover has a handle twined about with a blue ribbon. The stand has two handles in the form of twigs with flowers and leaves, and a border moulded with quatrefoils of the same colour as the flowers on the bowl. The inside of the bowl and the middle of the stand are painted with sprays of flowers in colours. Bowl and cover, H. $8\frac{3}{8}$ in., diam. $7\frac{5}{8}$ in.; stand, diam. $10\frac{1}{2}$ in.

Church, fig. 14.

343. Dish, painted in colours and gilt. About 1765.

Of eight-sided oblong form, the sides curving outwards at the top. Inside on the bottom is a bouquet enclosed by a broad framework of gilding on a mazarine-blue ground; round the rim are festoons of flowers in colours, hanging from a border of conventional ornament in gold on mazarine-blue. H. $2\frac{3}{8}$ in., L. $8\frac{3}{4}$ in.

344. Pair of Dishes, painted in colours. About 1755.

Oval with wavy rim. Painted on the rim with insects, and in the middle, one with a duck and a finch, the other with other birds, among bushes. L. $8\frac{1}{4}$ in., $8\frac{1}{8}$ in. respectively, each, W. $6\frac{1}{2}$ in.

Illustrated in *The Connoisseur*, vol. xxvi., p. 226.

63. Dish, moulded in relief and painted in colours. About 1760.

Oval with wavy edge; the rim is moulded with vine-leaves, stems and grapes, which are painted in colours. In the middle are sprays of flowers. L. 11 in., W. $9\frac{1}{8}$ in.

81. Plate, painted in colours. About 1755. (Plate 34.)

The rim has a moulded feather-edge coloured brown and is painted with three sprays of fruit, apparently intended for wild strawberries; in the middle are insects. Diam. $8\frac{1}{2}$ in.

345. Pair of Dishes, painted in colours. About 1755.

Each in the form of a sunflower with other smaller flowers and leaves; the stalk, twined about with a ribbon, forms the loop handle. W. $6\frac{5}{8}$ in.

346. Tray, painted in colours, with gilding, in imitation of Japanese Kakiyemon ware. About 1755. (Plate 35.)

Circular with low sides. In the middle is a circular medallion enclosing two phœnixes, from which radiate six panels, three of them with gilt flowers and symmetrical scrolled foliage in blue or green on a red ground, the alternate three painted with a pine-tree, flowering *prunus* and bamboo respectively. Round the side is a conventional floral border. Diam. 11½ in.

347. Plate, painted in colours and gilt, of the same pattern as the service given by George III. and Queen Charlotte in 1763 to the brother of the latter, the Duke of Mecklenburg-Strelitz. Mark, an anchor in gold. About 1763. (Plate 39.)

In the middle is an exotic bird among bushes surrounded by insects. The rim has a wavy edge with gilt shell-pattern interrupted by five shaped panels enclosing insects in gold on a mazarine-blue ground; between the panels are festoons of flowers. Diam. 8½ in.

348. Two Plates, painted in black outline washed over with green and further decorated with gilding. In the middle of one is a view with slight modifications of Chelsea Parish Church seen from the Thames. Mark, an anchor in gold. About 1760. (Plate 39.)

In the middle of the second plate is a landscape with a pinnacled tower within a walled enclosure. The rim of both plates has a wavy edge with gilt border. Each, diam. 8¼ in.

349. Soup-plate, painted in underglaze blue in the Chinese style. Mark, an anchor in blue, also under the glaze (No. 18). About 1755.

Painted in the middle with two mythical Chinese birds (*fêng-huang*), in a rocky landscape with trees. On the rim is a border of diaper ornament interrupted by five panels enclosing flowers. The edge is lobed. Diam. 9 in.

Formerly in the Bandinel Collection.

Burton, *English Porcelain*, pl. ii.

350. Soup-plate, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. About 1755.

Twelve-sided rim with wavy edge. In the middle is a red crane standing among flowering plants; above is a blue crane flying. The rim is decorated with a border of conventional flowers and close foliage. Diam. 9⅞ in.

Burton, *English Porcelain*, pl. iv.

351. Plate, painted in colours. Mark, an anchor in red. About 1755. (Plate 34.)

Octagonal, the rim moulded with foliated scrollwork and painted with exotic birds in pairs amid foliage. In the middle are a bouquet and sprays of flowers. Brown edge. Diam. 8½ in.

352. Plate, moulded in relief and painted in colours with Aesop's fable of the Fox, the Dog and the Cock. About 1750. (Plate 35.)

The scene of the fable is represented as a landscape with a river and distant mountains. The rim is moulded with shell ornament and painted with detached flowers. Diam. 9 in.

[**353.** Two Plates, Bow porcelain, *see* p. 20.]

[**354.** Two Plates, Staffordshire porcelain, *see* p. 155.]

355. Plate, painted in black outline, washed over with green and further decorated with gilding. About 1760.

In the middle is a landscape with ruins and shipping. Round the rim is a gilt zigzag border. Diam. $6\frac{3}{4}$ in.

356. Dish, painted in colours with Aesop's fable of the Eagle and the Jackdaw. About 1750. (Plate 35.)

Oblong with fluted rim, on which are small sprays of flowers; the fable is painted in a panel conforming with the shape of the dish. L. 8 in., W. $6\frac{7}{8}$ in.

[357. Sweetmeat-dish, Bow porcelain, *see* p. 18.]

358. Sweetmeat-stand, in the form of shells and rockwork in three tiers, painted in colours. About 1755.

The tiers are composed of large scallop-shells, edged with yellow and painted inside with bouquets of flowers. They are supported by an erection of rockwork and weeds encrusted with smaller shells. H. $6\frac{7}{8}$ in., W. $8\frac{7}{8}$ in.

[359. Dessert-basket and Stand, Bow porcelain, *see* p. 26.]

360. Pair of Sugar-bowls with Covers, painted in colours and decorated with gilding. About 1755.

Each in the form of an oval basket with applied yellow flowers at the points of intersection, supported on a rococo-scrolled base, round the top of which are applied flowers and foliage. The covers are surmounted by a yellow bird among flowers and leaves. Each, H. 5 in., W. $3\frac{5}{8}$ in.

361. Pair of Sugar-boxes with Covers, each in the form of three figs conjoined, painted in natural colours. Mark inside one, an anchor in red. About 1755. (Plate 34.)

In the Sale Catalogue for April 5th, 1756, lot 26 consists of "four fine groupes of figs"; *see* Read, p. 23. Each, H. $3\frac{7}{8}$ in., W. $3\frac{1}{8}$ in.

362. Custard-cup, painted in colours and gilt. Mark, an anchor in gold. About 1765. (Plate 38.)

On one side is a lady playing a guitar and on the other a man piping, in a shaped panel bordered by gilt flowers and trelliswork reserved on a mazarine-blue ground. H. $2\frac{5}{8}$ in., diam. $2\frac{5}{8}$ in.

363. Punch-pot and Cover, painted in colours. About 1755. (Plate 34.)

Body nearly globular, painted on either side with exotic birds among trees, curved spout moulded with leaf-ornament coloured green, loop handle decorated with leafy scrolls in purple. The cover is surmounted by a lemon with leaves forming a knob and painted with butterflies and other insects. H. $8\frac{1}{2}$ in., W. $11\frac{1}{2}$ in.

A punch-pot of similar form of salt-glazed stoneware was acquired by Lady Charlotte Schreiber in 1873, with an inscription notifying that "this Punch-pot" was made to celebrate "Chapman's return to Hull"; it was destroyed in the fire at the Alexandra Palace in 1873.

120. Coffee-pot and Cover, painted in colours. About 1755. (Plate 34.)

Bulbous body, wide neck, long curved spout, scrolled loop handle, domed cover. Both body and cover are reeded. On either side of the body and on the cover are sprays of flowers; the spout is moulded at the top and bottom with cabbage-leaves edged with green. H. $8\frac{3}{4}$ in., diam. $4\frac{1}{4}$ in.

121. Coffee-pot and Cover, painted in colours. (Plate 34.)

Pear-shaped body, wide neck, long curved spout, scrolled loop handle, domed cover. Both body and cover are reeded. On either side of the body are birds perched on branches of fruit-trees; the cover is painted with insects. The spout is moulded at the top and bottom with cabbage-leaves edged with green and yellow. H. $8\frac{3}{4}$ in., diam. $4\frac{1}{4}$ in.

Bought at Frankfort-on-the Main on September 15th, 1880, *see Journals*, ii., p. 288. "Went out to explore the shops. Found it was a Jews' holiday and every place shut up, except one, where we got a beautiful Bow Coffee Pot, painted in birds, but unfortunately cracked."

98. Jug, painted *en camaïeu* in crimson and gilt. About 1755. (Plate 34.)

Slightly flattened ovoid body, projecting lip moulded with a mask wearing a frilled collar, scrolled loop handle. Painted with flowering plants, wattled fencing, and sprays, adapted from designs on Japanese Kakiyemon ware. Round the top is a border of flowers and foliage on a continuous wavy stem. H. $7\frac{1}{4}$ in., W. 5 in.

99. Jug, painted in colours. On the front is the initial "G" under a baron's coronet. About 1755. (Plate 34.)

Ovoid body, wide neck tapering slightly upwards, projecting lip, scrolled loop handle. The initial is surrounded by a wreath of flowers and barley; at the back are sprays of flowers and insects. The handle is decorated with leafy scrolls in red. H. 9 in., diam. $5\frac{3}{4}$ in.

100. Jug, painted in colours. About 1755.

Pear-shaped with projecting lip and scrolled loop handle. Painted on either side with groups of birds, in one case in a landscape, in the other perched on a branch. Below the lip are insects. The rim has a brown edge, and the handle is painted with conventional ornament in crimson. H. $8\frac{1}{2}$ in., diam. 6 in.

[**364, 365.** Jugs, Chelsea-Derby porcelain, *see* p. 74.]

366. Jug, painted in colours. About 1755. (Plate 34.)

Pear-shaped body, spreading foot, projecting lip, scrolled loop handle. Painted on one side with a group of exotic birds among bushes, and on the other with a single bird on a branch. H. $5\frac{3}{4}$ in., diam. $4\frac{1}{8}$ in.

367. Jug, painted in colours. About 1755. (Plate 34.)

Ovoid, with projecting lip moulded in the form of a bearded mask, loop handle. On one side are two exotic birds perched on a bush with a heap of fruit in the foreground. The other side is painted with ears of barley and flowers. H. $6\frac{3}{4}$ in., diam. $4\frac{5}{8}$ in.

[**368.** Mug, Bow porcelain, *see* p. 24.]

369. Mug, painted in colours. Mark, an anchor in red. About 1755. (Plate 34.)

Inverted bell-shaped with loop handle. On one side is a bouquet; the remaining surface is painted with scattered sprays of flowers. H. $5\frac{1}{2}$ in., diam. $4\frac{1}{4}$ in.

103. Mug, painted in colours. About 1755.

Inverted bell-shaped with scrolled loop handle; painted on one side with a group of exotic birds among trees, and on the other with a single bird perched on a branch. H. $5\frac{7}{8}$ in., diam. $4\frac{7}{8}$ in.

370. Pair of Mugs, painted in colours. About 1765.

Barrel-shaped with hoops in low relief and loop handle. Painted with two bouquets and small sprigs of flowers. H. $5\frac{3}{8}$ in., $5\frac{1}{2}$ in. respectively; each, diam. 4 in.

These mugs are similar in style of painting to two butter-tubs (No. 408), on which the turquoise-blue pigment appears.

371. Mug, painted in colours. About 1755. (Plate 34.)

Ovoid body painted on one side with a bouquet, and on the other with a spray of flowers, slightly expanding mouth, scrolled loop handle. H. 4 in., diam. $3\frac{1}{4}$ in.

372. Basin, painted in colours in the style of Meissen porcelain. Mark, an anchor in red. About 1755. (Plate 34.)

Octagonal with projecting rim. Painted outside with floral sprays and a butterfly, and inside on the bottom with a bud and two insects. H. $2\frac{3}{8}$ in., W. $4\frac{1}{8}$ in.

373. Basin, painted in colours in imitation of Chinese porcelain of the *famille verte*. Mark, an anchor in red (No. 17). About 1755. (Plate 34.)

Of the same form as No. 372. The outside is painted with two groups of chrysanthemums and other flowering plants, and with narrow borders of Chinese sceptre-head ornament. Inside on the bottom is a chrysanthemum spray, and on the rim a border of floral ornament on a dotted green band. H. $2\frac{3}{8}$ in., W. 4 in.

374. Pair of Cups, painted in colours. About 1755. (Plate 34.)

Nearly cylindrical with rounded base and wavy edge. Painted, one with two partridges among herbage on one side, and with a duck flying on the other, the other with a group of birds among rushes and herbage on one side, and with two birds flying on the other. Each, H. $2\frac{5}{8}$ in., diam. $3\frac{1}{4}$ in.

375. Basin, painted in colours in imitation of Japanese Kakiyemon ware. Mark, an anchor in relief on an applied oval medallion. About 1750. (Plate 35.)

Hexagonal with wavy rim turned slightly outwards. The outside is painted with a tiger and a dragon, with *prunus*-tree, chrysanthemum, bamboo and *Paulownia imperialis*; on the inside are a coiled dragon and sprays of flowers. H. 3 in., diam. $6\frac{3}{4}$ in.

376. Basin, painted *en camaïeu* in crimson. About 1755. (Plate 35.)

Octagonal with rim turned outwards. Painted outside with an Oriental caravan in a desert, a bouquet of flowers and a butterfly; inside the rim are also bouquets. H. $3\frac{1}{8}$ in., diam. 6 in.

377. Tea-pot and Cover, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. Mark, a triangle incised. Made about 1745, but probably decorated some years later. (Plate 35.)

Hexagonal, with loop handle and short strait spout. The body and cover are divided into six panels, decorated alternately with a gilt rosette amid white foliated spirals on a red ground and with a floral spray or a fan and ribbons. H. $5\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in.

The decoration is of the same pattern as that of two cups and saucers, No. 403, and a vase, No. 237, which is marked with an anchor in red.

378. Tea-pot and Cover, painted in colours in the style of Meissen porcelain. About 1755. (Plate 35.)

The body, straight spout, and cover are reeded. The body is painted with sprays of flowers and insects. On the cover is a landscape with a ruin. H. $4\frac{7}{8}$ in., diam. $3\frac{7}{8}$ in.

379. CREAM-JUG, moulded in relief and painted in colours. Mark, an anchor in red. About 1755. (PLATE 34.)

Of oval section, spirally fluted, with wavy rim, scrolled loop handle, and a border of acanthus foliage in relief, coloured green, pink and yellow, round the base. The upper part is painted with a bouquet and sprays of flowers in colours. H. $3\frac{3}{8}$ in., W. $3\frac{1}{2}$ in.

380. CREAM-JUG, painted in colours. About 1755.

Of oval section, reeded, with scalloped rim and scrolled loop handle. On either side is a landscape with ruins in a shaped panel; on the front and inside on the bottom are floral sprays. On either side of the handle is an insect. H. $3\frac{1}{4}$ in., W. $3\frac{5}{8}$ in.

381. SAUCER, painted in colours. Mark, an anchor in relief on an applied oval medallion. About 1750.

Painted with a group of fruit. Scalloped rim. Diam. $4\frac{5}{8}$ in.

382. SAUCER, painted in colours in imitation of Japanese Kakiyemon ware. Mark, an anchor in relief on an applied oval medallion. About 1750.

Octagonal, with border of conventional flowers amid close foliage in red and yellow. In the middle is a coiled dragon within a circular medallion, outside which are two cranes, a pine-tree and bamboo. Diam. $5\frac{1}{4}$ in.

383. TWO SAUCERS, painted in colours, in imitation of Japanese Kakiyemon ware. Mark, an anchor in relief on an applied oval medallion. About 1750. (PLATE 35.)

Octagonal, painted with a lady beside a pavilion hung with curtains in which is a vase. Above is a bird flying. Diam. $4\frac{1}{4}$ in., $4\frac{1}{8}$ in. respectively.

384. TWO SAUCERS, painted *en camaïeu* in crimson with Aesop's fables of the Lion and the Mouse, and the Wolf and the Crane respectively. Mark, on the first, an anchor in relief coloured red on an applied oval medallion, on the second, an anchor painted in red. About 1755.

Wavy rim painted with floral sprays. Diam. $4\frac{5}{8}$ in., $4\frac{3}{4}$ in. respectively.

385. CUP AND SAUCER, painted in colours; on the saucer is Aesop's fable of the Two Pots. Mark, an anchor in relief on an applied oval medallion. About 1750. (PLATE 35.)

Both pieces octagonal. The cup, which has no handle, is painted with two bears in a landscape. The fable on the saucer is painted in a circular medallion surrounded by sprays of flowers. Cup, H. $2\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{8}$ in.

386. CUP, painted in colours, in the style of Meissen porcelain. Mark, an anchor in relief on an applied oval medallion. About 1750. (PLATE 36.)

Of cinquefoil section, moulded with narrow wavy leaves and painted with detached flowers and caterpillars. H. $2\frac{7}{8}$ in., diam. $2\frac{5}{8}$ in.

387. CUP AND SAUCER, painted in colours; on the saucer is Aesop's fable of the Horse and the Stag. Mark, on the cup, an anchor in relief on an applied oval medallion. About 1750. (PLATE 35.)

Both pieces octagonal. The cup, which has no handle, is painted with two panthers in a landscape. The fable on the saucer is painted in a circular medallion surrounded by sprays of flowers. Cup, H. $2\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{4}$ in.

388. Cup and Saucer, painted in colours in imitation of Japanese Kakiyemon ware. Mark on the saucer, an anchor in relief on an applied oval medallion. About 1750. (Plate 35.)

The cup is fluted and has a scrolled loop handle; it is painted on either side with a quail among flowering plants. The saucer has a fluted rim, painted with birds flying or perched on branches of flowers. Cup, H. $2\frac{3}{8}$ in., diam. $3\frac{1}{8}$ in.; saucer, diam. $4\frac{5}{8}$ in.

389. Cup, painted in colours and gilt. Mark, an anchor in gold. About 1760. (Plate 38.)

On either side is a group of exotic birds among bushes painted in colours, in a shaped panel with a border of gilt flowers and scrollwork reserved on a mazarine-blue ground. Two wavy loop handles. H. $2\frac{1}{4}$ in., W. $3\frac{7}{8}$ in.

390. Chocolate-cup and Saucer, painted in colours and gilt, in the style of Meissen porcelain. Mark on the cup, an anchor in gold. About 1760. (Plate 38.)

Both pieces are painted with sprays of flowers in colours on a yellow ground. The cup has two rococo-scrolled loop handles. Cup, H. $3\frac{1}{4}$ in., W. $5\frac{1}{4}$ in.; saucer, diam. $5\frac{1}{4}$ in.

391. Chocolate-cup and Saucer, painted in black outline washed over with green and further decorated with gilding. Mark, an anchor in gold. About 1760.

The cup has two scrolled loop handles and is decorated on either side with a landscape with buildings; on the saucer are two similar landscapes. Cup, H. $2\frac{1}{2}$ in., W. $3\frac{3}{8}$ in.; saucer, diam. $5\frac{1}{8}$ in.

[392. Cups and Saucers, Chelsea-Derby porcelain, *see* p. 74.]

393. Two Tea-cups and Saucers, painted in colours and gilt. Mark, an anchor in gold. About 1765.

The cups and the rims of the saucers are fluted. Both cups and saucers are decorated with a border in purple and gold twined about with turquoise-blue ribbons, and with sprays of flowers. The cups have no handle. Both cups, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{8}$ in.; saucers, diam. $4\frac{5}{8}$ in., $4\frac{7}{8}$ in. respectively.

[394. Cups and Saucers, Chelsea-Derby porcelain, *see* p. 74.]

395. Two Tea-cups and Saucers, painted in colours and gilt. Mark, an anchor in gold. About 1760.

The lower part of the cups and a wide band round the middle of the saucers are moulded with imbricated scale-pattern. Both cups and saucers are painted with sprays of flowers and fruit. The cups have no handle. Cups, H. $1\frac{1}{2}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{7}{8}$ in.

396. Chocolate-cup and Saucer, painted in colours and gilt. Mark on the saucer, an anchor in gold. About 1765. (Plate 38.)

Both pieces are decorated with imbricated peacock's-feather pattern in slight relief, painted in crimson, yellow and turquoise-blue, beyond which are gilt festoons of laurel leaves. The cup has two scrolled loop handles. Cup, H. $2\frac{7}{8}$ in., W. $4\frac{7}{8}$ in.; saucer, diam. $5\frac{7}{8}$ in.

397. Coffee-cup and Saucer, painted in colours and gilt. Mark, an anchor in gold. About 1770.

Both pieces have a border of conventional leaves in turquoise-blue twined about bands of crimson and gold, the remaining surface being painted with flowers in colours. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $5\frac{1}{4}$ in.

398. Two Tea-cups, painted in colours and gilt. Mark, an anchor in gold. About 1765.

Decorated outside with a border of gilt festoons of vine-leaves on a dark blue band with shaped edge, below which are sprays of flowers in colours. On the bottom inside is also a floral spray. Each, H. $1\frac{3}{4}$ in., diam. 3 in.

399. Cup, painted *en camaïeu* in crimson. Mark, an anchor in red. About 1755. (Plate 34.)

The cup is reeded, with scalloped edge, and has no handle. It is painted with a skirmish of cavalry beside a lake. H. $2\frac{3}{8}$ in., diam. $3\frac{1}{8}$ in.

[399a. Saucer, Chinese porcelain, *see* p. 166.]

400. Two Tea-cups and Saucers, painted in colours. Mark, on one cup and one saucer, an anchor in red. About 1755.

Both cups and saucers are painted with large sprays of flowers and insects. The cups have no handle. Cups, H. $1\frac{5}{8}$ in., $1\frac{1}{2}$ in., diam. $2\frac{7}{8}$ in., $2\frac{3}{4}$ in. respectively; saucers, diam. $4\frac{3}{4}$ in., $4\frac{7}{8}$ in. respectively.

401. Cup, painted in colours. Marked with crossed swords under the glaze in blue in imitation of Meissen porcelain (No. 24). About 1750. (Plate 36.)

Octagonal with loop handle. Painted outside with insects and inside with a bouquet tied with a ribbon. H. $2\frac{1}{4}$ in., diam. $2\frac{7}{8}$ in.

The occurrence of a mark so unusual on Chelsea porcelain suggests that the piece may have been made to complete a Meissen service. The cup was bought by Lady Charlotte Schreiber in Paris on March 11th, 1872, *see Journals*, i., p. 136, "On our way [to the Quai Voltaire] we had met with a curious Octagon Chelsea cup, painted with insects, and marked in blue with the Dresden swords, 12s., this was at Chapin's."

402. Two Cups and Saucers, painted in colours. About 1755.

The cups have two scrolled loop handles and the saucers an openwork gallery to receive the cups decorated outside with applied rosettes. Both cups and saucers are painted with sprays of flowers. Cups, H. $1\frac{3}{4}$ in., W. $4\frac{3}{4}$ in.; saucers, diam. $5\frac{1}{4}$ in.

403. Two Cups and Saucers, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. About 1750.

Both cups and saucers are octagonal, the sides being decorated alternately with a gilt rosette amid white foliated spirals on a red ground, and with a floral spray and a fan and ribbons. Cups, H. $1\frac{7}{8}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{3}{8}$ in.

These cups and saucers are of the same pattern as a tea-pot, No. 377, and vase, No. 237. "An octagon Chelsea tea-set in imitation of old Japan £1 10s.," figures in a sale catalogue of 1771; *see* Nightingale, p. xl.

404. Coffee-cup and Saucer, painted in colours and gilt. About 1770.

On either side of the cup are two exotic birds among bushes painted in somewhat pale colours in a shaped panel, bordered by gilt trelliswork and flowers, reserved on a mazarine-blue ground; the rim of the saucer also has a mazarine-blue ground, with similar pairs of birds in three reserved panels. Cup, H. $2\frac{1}{8}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{1}{4}$ in.

This cup and saucer are doubtfully included under this heading. The quality of the glaze and pale colours suggest that they may have been made at Chelsea during the "Chelsea-Derby" period of the factory, *see* p. 65.

405. Cup, painted in colours in imitation of Japanese Kakiyemon ware. About 1750. (Plate 35.)

Bell-shaped with slight fluting and wavy edge; painted outside with two quails, a *prunus*-tree, and other flowering plants. Inside are floral sprays and a lady-bird. H. $2\frac{5}{8}$ in., diam. $3\frac{3}{8}$ in.

406. Saucer, painted in colours with Aesop's fable of the Wolf and the Goat. About 1750.

Octagonal. The subject is painted in a circular medallion surrounded by sprays of flowers. Diam. $4\frac{3}{4}$ in.

[407. Cup, Chelsea-Derby porcelain, *see* p. 75.]

408. Pair of Butter-tubs with Covers and Stands, painted in colours. About 1765.

The tubs cylindrical, expanding slightly upwards, with three small scroll feet and two handles rising above the rim. On the top of the covers is a scrolled ring handle. The stands have a scalloped rim. All the pieces are painted with bouquets and sprays of flowers. Tubs with covers, H. 5 in. each, diam. $4\frac{3}{4}$ in., $4\frac{5}{8}$ in. respectively; stands, diam. $5\frac{3}{4}$ in., $6\frac{1}{8}$ in. respectively.

Bought at Amsterdam on November 5th, 1872, *see Journals*, i., p. 172, "On to Kalb and Soujet's, where we . . . . revived our drooping spirits, for at all the places we had visited before we had heard of nothing but absurd prices, without seeing anything we cared to have. *Now* we are able to buy a pair of Chelsea butter-boats, covers and stands, very perfect and unusual, £3." "Two small butter-tubs, covers and plates, enamel'd in flowers" appear as lot 30 in the Sale Catalogue for March 31st, 1756, *see* Read, *Chelsea Porcelain*, p. 10.

III.—CHELSEA-DERBY.

THE porcelain made by William Duesbury between 1770 and 1784, during which period he carried on the factories at Chelsea and Derby concurrently, is known as "Chelsea-Derby" porcelain. Generally it is not possible to distinguish between the productions of the two places unless a distinctive mark occurs. The customary mark of the joint factories consists of a D intersected by an anchor in gold, but the simple gold anchor mark continued in use for some time after 1770, and pieces bearing it may safely be ascribed to the Chelsea works.[1] Certain other pieces in the decoration of which Chelsea traditions are apparent may also be assigned with probability to the same place of origin.[2] Specimens bearing the distinctive marks of the Derby factory will be described in the next division.[3]

Chelsea-Derby porcelain is characterised by sobriety of modelling, somewhat subdued colouring, and the pseudo-classical forms and motives of decoration of the Louis XVI. style. An overglaze blue enamel in imitation of the *bleu de roi* of Sèvres[4] now takes the place of the earlier underglaze mazarine-blue. The statuettes of this period are usually only slightly tinted with washes of pale colour; figures in unglazed biscuit porcelain also began to be made.[5] They are generally characterised by an air of sentimentalism and affected simplicity, traceable to the influence of Boucher and his school, in striking contrast with the vigorous *abandon* of many of the earlier Chelsea models. The mark "No." followed by a numeral, found incised in the paste under the base of some of the figures,[6] refers to the number of the model in the price-list of the Derby factory, and shows that such pieces were probably made at that place. The models were often made in several sizes, and references to these are also sometimes found incised under the figures.[7]

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[1] Nos. 392, 394. [2] Nos. 180, 364, 365, 456. [3] *See* p. 76.
[4] Nos. 435, 438, 443, etc. [5] Nos. 413, 419, 429.
[6] Nos. 415–418, 420, 424, 429. [7] No. 421.

§ 1. *STATUETTES AND BUSTS, COLOURED.*

Nos. 409–434.

These are all decorated in enamel colours, generally somewhat pale in tone, and gold, except Nos. 180, 203, 414, 433 and 434, in which the gilding is absent.

409. Time clipping the Wings of Love, from a painting by Sir Anthony Vandyke, formerly in the collection of the Duke of Marlborough at Blenheim, of which a mezzotint by Charles Phillips, dated 1772, accompanies the Collection, No. 1819. (Plate 40.)

Time is seated on a pedestal of masonry with flowered drapery thrown round his waist, holding Cupid on his knee. At his feet, on the scrolled base, are a scythe, hour-glass, crown, sceptre, terrestrial globe, and skull, and Cupid's quiver. H. $8\frac{3}{4}$ in.

In the catalogue of the first sale of the united Chelsea and Derby factories, April 17th, 1871, lot 25, is "A curious figure of Time clipping of Cupid's wing, finely enamel'd, and ornamented with burnish'd gold, 6*l.*"; *see* Nightingale, p. 22.

Bought at Hamburg on October 14th, 1880; *see Journals*, ii., p. 306, "At Lissauer's acquired a lovely Chelsea bird and a Chelsea-Derby figure of 'Time clipping Love's wings,' all for £5."

179. Mercury. (Plate 40.)

He has flowered drapery thrown loosely round him and a winged cap, and stands with a purse in his right hand and a *caduceus* in his left. At his feet are a money-bag and a bale of merchandise among clouds on a rococo-scrolled base. H. $13\frac{1}{4}$ in.

180. Bacchus with a Youthful Satyr, emblematic of Autumn, one of a set of the Four Seasons, copied from a Meissen figure, modelled, probably by Johann Friedrich Eberlein, about 1740. (Plate 40.)

Bacchus stands by a tree-stump, from which springs a vine with bunches of green and purple grapes and foliage; the branches of the vine are wreathed about his naked body, and with his left hand he holds a bunch of grapes above his mouth. The satyr is seated behind him on a barrel, with a cup held to his lips. The whole is supported on a rococo-scrolled base. The colouring is slight,—pale tinting of the flesh and hair, light purple and green for the grapes and leaves, and touches of crimson and turquoise-blue on the pedestal. H. $10\frac{3}{4}$ in.

This figure was probably made at Chelsea during the Chelsea-Derby period. A complete set in Chelsea porcelain was formerly in the Emden Collection, Hamburg; *see Sammlung Hermann Emden, Hamburg, Erster Teil*, Berlin, 1908, pl. 67, No. 815. Compare also Doenges, *Meissner Porzellan*, pl. xviii; Fischer, *Sammlung Alt-Meissner Porzellan*, pl. xxxv., No. 909; *Kunst-Sammlung F. von Parpart*, Berlin, 1912, pl. 30, No. 659.

Bought at Rotterdam on October 15th, 1873; *see Journals*, i., p. 231, "Pluyne's had a grand Chelsea figure of Autumn, covered with grapes, wanting a hand, which we hope to get restored in china for us at Minton's works, and for which we gave £8"; also ii., illustration facing p. 324.

205. David Garrick (b. 1717, d. 1799) in the character of *King Richard III.*, modelled from an engraving by J. Dixon published in 1772, after the painting by Nathaniel Dance exhibited in the Royal Academy in 1771. (Plate 40.)

He wears a red ermine-lined sleeveless robe over a breast-plate, doublet and hose, and stands in a striding attitude beside a tree-stump on an oblong base, on which are applied flowers and foliage; his plumed hat lies at his feet. H. $11\frac{1}{4}$ in.

In the Sale Catalogue of the united Chelsea and Derby factories for February 9th, 1773, is "A fine figure of Garrick in the character of Richard the Third, in biscuit, 1*l.* 10*s.* The figure is No. 21 in the Derby price list of groups and figures, where it is attributed to John Bacon, R.A. (b. 1740, d. 1799). *See* Nightingale, *Contributions*, p. 400: Haslem, pp. 152, 117

410. Pair of Statuettes, Discretion, symbolised by Cupid, and Prudence, as a little girl. (Plate 41.)

Both figures are nude except for a loose scarf thrown round the body; they stand each on a rocky mound covered with flowering plants and shells, beside an urn hung with festoons supported on a square pedestal. Cupid has his quiver slung on his left shoulder and is raising his forefinger to his lips. Prudence holds a snake in her right hand and a mirror (of which only the handle remains) in her left. H. 8 in., $8\frac{3}{8}$ in. respectively.

These figures are probably similar to those described in the Sale Catalogue of the united Chelsea and Derby factories for April 17th, 1771 (lot 61), as "A pair of figures, Prudence and Discretion, each a curious antique urn, on pedestals, in festoons of chased gold, and highly finish'd in burnish'd gold 5*l.* 2*s.* 6*d.*"; *see* Nightingale, p. 19. In the British Museum is a figure from the same model as the "Prudence"; *see* Hobson, *Catalogue*, p. 62, No. II. 305, where it is suggested that the figure may represent Hygieia, and Nos. 412 and 413 in the Schreiber Collection are cited for comparison as works of the same modeller.

411. Group of cupids, emblematic of Astronomy and Geometry. 1773. (Plate 41.)

Two cupids, one of them seated on a rock looking through a telescope, the other standing and measuring with compasses on a sheet of paper, which he holds spread out on a terrestrial globe. Supported on an oblong pedestal with incurved sides, decorated with scrolled masks and gilt wreaths. H. 7 in., L. of pedestal, $4\frac{1}{4}$ in.

This group forms a set of three with Nos. 427, 427*a*. "Science groups" are mentioned in the Sale Catalogue of the united Chelsea and Derby factories for April 17th, 1780; *see* Nightingale, p. 58. A porcelain group adapted from the same original, probably a Meissen model, was produced about 1770 at Vienna; *see* Folnesics, *Sammlung Karl Mayer*, pl. lxxvii.

412. Group. Three children, representing Minerva crowning Constancy and Hercules killing the Hydra.

The figures are grouped round an obelisk, which is surmounted by a gilt ball and overgrown with ivy; it rests on the top of a rocky mound covered with flowering plants. Beside the figure of Constancy are a broken column and a burning brazier. H. $12\frac{1}{4}$ in.

In the catalogue of the first sale of the united Chelsea and Derby factories, April 18th, 1771, lot 39, is "A curious group of three figures, richly enamel'd, Minerva crowning Constancy, and Hercules killing the Hydra, with a pyramid in the middle, highly finish'd in burnish'd gold, 6*l.*"; *see* Nightingale, p. 23. Compare also note on No. 413.

[**413.** Group, biscuit porcelain, *see* p. 71.]

414. Triton, copied from one of Wedgwood's models. Mark, "G" incised. (Plate 40.)

The Triton holds a cornucopia and is supported on a rocky base covered with weeds and shells. H. $8\frac{5}{8}$ in.

See Meteyard, *Josiah Wedgwood*, vol. ii., p. 218, where an engraving is given from a drawing in one of Wedgwood's order books.

415. Group. A boy and girl dancing. Mark, 46 incised. (Plate 41.)

The figures are dancing with hands clasped behind their backs. The boy wears a black hat with light blue ribbon, white jacket and waistcoat, and yellow breeches, the girl a white dress with pink lacing in front, a white apron, striped yellow petticoat, and in her hair coloured ribbons. H. $6\frac{1}{4}$ in.

This group is an adaptation of a model by Falconet, entitled *La Danse allemande*, produced in 1765 at Sèvres; *see* Lechevallier-Chevignard, *Sèvres*, illustration, p. 27, Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, pl. 11, no. 170.

203. Group. "The Tithe Pig." (Plate 41.)

The group represents a farmer's wife offering her baby to a clergyman in payment of tithe, instead of a pig which is held by her husband under his left arm The figures are dressed in costume of the period and stand under the shadow of a flowering tree; on the ground are a basket of eggs and applied flowers and foliage. H. $6\frac{1}{2}$ in., W. of base, $4\frac{3}{4}$ in.

Bought at Brussels on September 20th, 1882, *see Journals*, ii., p. 384, ". . . our best find was at Craenen's, where we met with an admirable group of the Tithe pig in good old Chelsea."

416. Pair of Figures. A boy with a dog, and a girl with a cat. Mark, on the boy "N 49" and "G," on the girl "No. 49" and "M," incised. (Plate 41.)

The boy is dressed in fanciful costume and kneels on a rocky mound with his arms round a dog, which has a cocked hat on its head. The girl wears a blue bodice, red-lined black cape, flowered skirt, and white apron, and hugs a cat with a linen cap over its head. H. $5\frac{3}{4}$ in., $5\frac{5}{8}$ in. respectively.

In the Sale Catalogue of the united Chelsea and Derby factories for March 29th, 1773, one lot is "A pair of laughing figures enamelled white and gold, dressing a macarony dog and cat, 17s." *See* Nightingale, p. 45.

Bought in Paris on April 18th, 1873; *see Journals*, i., p. 184, ". . . found at Mme. Flaudin's a lovely pair of Derby-Chelsea figures; Boy with dog and Girl with cat. They were very dear, but quite irresistible at £14."

Church, figs. 22, 23; Dillon, *Porcelain*, 1910, fig. 274.

417. Group, one of a pair, emblematic of Summer and Autumn. Mark, "No. 68," incised. (Plate 41.)

Summer is symbolised by a girl standing with a sickle and a sheaf of corn, and Autumn by a boy seated on a barrel holding bunches of grapes. The former wears a pink-lined white hat, a light blue laced bodice, and a white apron over a striped skirt; the latter, a pink coat, flowered waistcoat and yellow breeches; he holds his black hat full of grapes in his right hand. The figures are placed on a green mound with a tree-trunk beside them. H. $8\frac{3}{4}$ in.

418. Aesculapius. Mark, "No. 99," incised. (Plate 41.)

Bearded standing figure, clad in a pink-lined *himation* thrown over the right shoulder, leaning on a long club or staff and holding a scroll in the right hand. Square base. H. $6\frac{3}{4}$ in.

[**419.** Statuette, biscuit porcelain, *see* p. 71.]

420. Pair of Groups, copied from two Sèvres groups known respectively as "*La Bergère des Alpes*" *and* "*L'Oracle ou le Nœud de Cravate*," modelled in 1766 by Etienne Falconet after designs by François Boucher. Mark, on one "No. 256," on the other "No. 255," and on both a cross, incised. (Plate 42.)

The first group consists of a youth reclining at the feet of a girl, whose hand he holds; she is seated on a rocky mound by a tree and has a lamb lying beside her. The youth wears a pink short-sleeved jacket over a flowered waistcoat, light blue sash and yellow breeches, the girl a light blue bodice laced in front and a skirt of the same colour over a flowered petticoat. The second group represents a girl, also seated on a rock beside a tree, tying a kerchief round the neck of a youth who kneels with clasped hands before her; by her side is a basket of fruit. Except for small details, the figures are similarly attired to those in the first group. H. 12 in., $11\frac{3}{4}$ in. respectively.

The *maquettes* of the original groups are preserved in the Musée Céramique at Sèvres; compare Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, pl. 9, Nos. 110, 481.

Bought at Amsterdam on August 17th, 1869; *see Journals*, i., p. 33, "Our next best haul was with Speyers, St. Anthony, Breestraat; from him we made several purchases, some of them likely to prove good. Two groups of Derby-Chelsea figures, man and girl in bocage of leaves, good condition, only two fingers wanting, 'Proposal' and 'Acceptance' (?) £15"; also ii., illustration facing p. 466.

Chaffers, fig. 428.

421. Boy, emblematic of Winter. Mark, "B" and "small," incised.

He wears a red fur-lined jacket over a blue waistcoat, yellow breeches and fur-lined boots, and is stooping to lift a faggot on to his shoulders; he is resting his right knee on a small mound on which grows a holly-bush. Circular base. H. $6\frac{3}{4}$ in.

A complete set of the figures to which this model belongs is exhibited in the Museum in the bequest of Capt. H. B. Murray, Nos. C. 2583–2586—1910.

Bought at Brussels on October 14th, 1874, *see Journals*, i., p. 321, "Next to Handelaar's . . . he had a small Chelsea-Derby figure of Winter (the boy carrying sticks) of beautiful quality, which we bought for £7."

422. Cupid with a dog, painted in colours and decorated with gilding. Mark, "No. 213g," incised.

Cupid has a gilt hunting-horn slung over his right shoulder and a spotted scarf thrown about him; he reclines against a tree on a flower-covered mound caressing the dog, a black and white terrier, which is licking his chin. H. $4\frac{1}{2}$ in.

423. Group, copied from an engraving by Jacques Philippe Le Bas, after a painting by François Boucher, dated 1747, now in the National Museum, Stockholm, entitled "*Pensent-ils au raisin?*" An impression of the engraving accompanies the Collection, No. 1820. (Plate 43.)

A youth and a girl seated with a lamb between them on a rocky mound, offering each other grapes. The youth is attired in a short-sleeved coat over a waistcoat with a sash, and knee-breeches, the girl in a laced bodice and full skirt; both are bare-legged. The girl has grapes in her lap and in a basket on her right arm. Several bunches are strewn on the ground and in the youth's hat which lies at his feet. The colouring of the group is slight, crimson and pale green for the grapes and foliage, black and yellow for bows on the costumes, and tinting in natural colours for the hair and flesh. The costumes are white with gilt lines. H. $8\frac{1}{2}$ in., W. $7\frac{1}{4}$ in.

Solon, pl. xi.; *Journals*, ii., illustrations facing pp. 324, 466. Compare also Michel, *François Boucher*, Catalogue No. 1554.

424. Group, emblematic of Music. Mark, "No. 217" and "B," incised (No. 28). (Plate 40.)

The group consists of a standing female figure in flowered classical robe, playing a flute beside a truncated column, and of two boys, naked except for scarves of coloured drapery, one of whom stands holding up a roll of music, while the other sits with a violin at the foot of the column. On the top of the latter are a tambourine, books and a sheet of music; other instruments and a book lie on the flower-covered mound which forms the base. H. $9\frac{1}{2}$ in., W. of base, 5 in.

Probably similar to the "large music group" which figures in the Sale Catalogue of the united Chelsea and Derby factories for May 5th, 1778; *see* Nightingale, p. 52.

425. Pair of Statuettes of Musicians. (Plate 41.)

A gentleman and lady playing a flute and a lute respectively, each seated on a high-backed chair and supported on an eight-sided base. The gentleman wears a pink-lined white coat, flowered waistcoat and lavender-coloured breeches; his hat hangs on one corner of his chair, and beneath it is an instrument-case with books piled upon it. The lady is attired in a flowered dress, and has a spaniel on her lap. Underneath her chair is a second lute with books piled upon it. H. $6\frac{1}{4}$ in., $6\frac{3}{8}$ in. respectively; each, W. of base, $3\frac{1}{4}$ in.

Bought in Paris on November 11th, 1880, *see Journals*, ii., pp. 322, 323, ". . . . . at Jurnel's, we saw a lovely pair of little Chelsea-Derby figures, seated, and playing on instruments, which were offered to us as 'Saxe' . . . . We called at Jurnel's and concluded for the Chelsea-Derby figures at £9."

426. Cupid in a large wig playing on a pipe. (Plate 41.)

Standing figure, wearing only white frills on the wrists and a cloth round the waist, supported by a green stump on a gilt scrolled base. H. $4\frac{1}{8}$ in.

Probably from a Chelsea model. Frequent notices occur in the Chelsea Sale Catalogue for 1756 of "Cupids, representing *love in disguise*, playing on different sorts of music, for a desart"; *see* Read, *Chelsea Porcelain*, p. 13.

427. Group of Cupids, emblematic of Commerce. 1773. (Plate 41.)

Two cupids draped with scarves, one of them taking money out of a bag, the other seated on the edge of a bale of goods making notes on a slate. Supported on a pedestal similar to that of No. 411, with which group this and No. 427*a* form a set of three. H. 7 in., L. of pedestal, $4\frac{1}{8}$ in.

427a Group of Cupids, emblematic of Arithmetic, copied from a Meissen group, modelled about 1770 by Michel Victor Acier. Dated 1773. (Plate 41.)

Two cupids draped with scarves, one of them writing in a ledger, which is supported by the other who kneels on a pile of books and holds an inkpot in his left hand. Two of the books have inscriptions, of which the following is legible: "Apr. 6th, 1773. Put to That £1 3s. 0*d*." Supported on a pedestal similar to that of No. 411, with which group this and No. 427 form a set of three. H. 7 in., L. of pedestal, $4\frac{1}{4}$ in.

Compare Album of the Royal Saxon Porcelain Manufactory, No. C 36; also *Festive Publication*, p. 68.

[428 Pair of Groups, Sèvres biscuit porcelain, *see* p. 169.]

[429 Statuette, Chelsea-Derby biscuit porcelain, *see* p. 71.]

430. Pair of Busts, emblematic of Spring and Winter (the latter adapted from a Meissen model). Mark "G," accompanied on the "Spring" by other indistinct letters, incised. (Plate 41.)

Spring is represented by a girl with a wreath of flowers in her hair and a flowered robe thrown round her shoulders, Winter by a bearded man wearing a fur-lined pink cloak over his head; both busts are supported on an eight-sided pedestal. H. $3\frac{3}{4}$ in., $3\frac{5}{8}$ in. respectively.

431. Bust of Alexander Pope (b. 1688, d. 1774), adapted from a portrait painted in 1716 by Sir Godfrey Kneller and engraved in 1717 by J. Smith. (Plate 41.)

Wearing a red cap and a blue coat, over which is thrown a mauve cloak. Oblong pedestal with bowed front. H. $6\frac{3}{4}$ in.

Bought at Utrecht on October 4th, 1869, *see Journals*, i., p. 45 " . . . . we returned by the train to Utrecht . . . . Went by appointment to the Jew . . . . we managed to buy . . . . a bust of Pope, soft paste, £1."

432. Bust of Jean-Jacques Rousseau (b. 1712, d. 1778), adapted from a portrait painted by J. H. Taraval, based on a bronze medal, dated 1761, by Frans Gabriel Leclerc, and engraved in 1766 by C. H. Watelet. (Plate 41.)

The philosopher is dressed in his Armenian costume, consisting of a fur-cap and fur-lined brown caftan, over which is thrown a mauve cloak. Circular pedestal. H. $6\frac{1}{4}$ in.

Compare Buffenoir, *Portraits de J.-J. Rousseau*, pl. 18, pl. 20, pl. 118.

433. Figure of a Pointer. (Plate 41.)

The dog is coloured after nature and stands supported by a tree-trunk on a base covered with flowering plants. H. $4\frac{1}{8}$ in., L. $6\frac{1}{2}$ in.

434. Figure of a Squirrel. Mark, "O" and a stroke incised.

The squirrel is coloured after nature, has a black collar, and is seated on a green mound eating a nut. H. $3\frac{1}{2}$ in.

§ 2. *FIGURES IN UNGLAZED BISCUIT PORCELAIN.*

Nos. 413, 419, 429.

The first two belong to the Chelsea-Derby period, 1770–1784. Nos. 419 and 429 were probably made at Derby, the latter perhaps somewhat later than 1784 (compare p. 77).

413. Group. Three children, representing Minerva crowning Constancy and Hercules killing the Hydra. (Plate 44.)

The figures, which are from the same models as those composing the coloured group No. 412, are grouped round a tree on the top of a rocky mound covered with flowering plants. Beside the figure of Constancy is a broken column. H. $12\frac{5}{8}$ in.

In the catalogue of the first sale of the united Chelsea and Derby factories, April 18th, 1771, lot 47 is: "A group of three figures. Minerva crowning Constancy with laurel, and Hercules kiling (*sic*) the Hydra, very curiously finish'd in biscuit, 5*l.* 15*s.*" *See* Nightingale, p. 21."

Bought at the Hague on October 1st, 1873, *see Journals*, i., p. 229, " . . . . found in a shop hitherto unknown to us, Dirksen, a splendid group in Derby biscuit of Cupid killing the Hydra (*à la* Hercules), of the same model as the coloured Derby china group we already possess."

419. Plenty. Mark, "No. 163," incised. (Plate 41.)

Standing figure in classical drapery, tiara and sandals, holding in her left hand a cornucopia full of fruit and in her right a bunch of leaves. Square base. H. $9\frac{7}{8}$ in.

429. Cupid as Sportsman. Mark, 233 incised. (Plate 41.)

Cupid holds a dog in leash with his left hand and carries a gun under his right arm. He wears a wide-brimmed hat and has a game-bag slung over his left shoulder. He stands on a rocky mound with a tree-trunk by his side. H. $3\frac{3}{8}$ in.

§ 3. *VASES AND ORNAMENTAL PIECES.*

Nos. 435–442.

These pieces are variously decorated with overglaze enamel colours and gilding.

435. Vase, painted in blue (*bleu de roi*) and gilt. The form is adapted from a Sèvres model known as the "*Vase flacon à mouchoirs.*" Mark, "G8," incised. (Plate 48.)

Hemispherical body, hung with festoons of white drapery in relief on a blue ground; the neck contracts upwards and is decorated with spiral fluting coloured blue, and with gilt festoons of foliage hanging from lions' masks in relief. Beaded rim, spreading foot resting on an eight-sided plinth. H. $8\frac{3}{4}$ in., diam. $4\frac{3}{4}$ in.

Compare Troude, *Choix de Modèles*, pl. 95.

436. Pair of Vases, painted in turquoise-blue and gilt. Mark, 20 incised. (Plate 48.)

Short expanding fluted neck, truncated oviform body with urn-shaped foot resting on a square plinth, two scrolled loop handles rising above the rim. The upper part of the foot is gadrooned. The body is decorated with moulded vertical bands, alternately white and blue; enclosed by the blue bands, which are concave, are garlands of laurel hanging from the shoulder. Each, H. 9 in., diam. $3\frac{7}{8}$ in.

437. Vase, painted in turquoise-blue. (Plate 45.)

Ovoid body, decorated round the shoulder on either side with a grotesque mask flanked by lions above a band of conventional ornament below which are rosettes and festoons of foliage. The upper part and the short expanding neck are spirally fluted. The vase has two loop handles, each in the form of a dolphin issuing from a lion's leg which rests on a sheep's head, and a high foot decorated with acanthus-foliage, supported on a square plinth. The decoration is in relief, reserved in white on a blue ground. H. $15\frac{3}{4}$ in., W. 9 in.

The vase has become misshapen in the kiln and appears to be a trial piece, the decoration of which has never been completed.

242. Pair of Vases with Covers, decorated with applied flowers and gilding and painted in bluish-green and crimson. (Plate 45.)

Pear-shaped body, expanding neck and spreading foot, decorated with white hawthorn-blossom applied on a greenish-blue ground; two scrolled loop handles. The domed covers are surmounted by a rose painted crimson with white stem and leaves. Each, H. $8\frac{1}{8}$ in., W. $6\frac{1}{8}$ in.

A similar vase in the British Museum bears the Chelsea-Derby mark.

258. Bottle and Cover, painted in colours and gilt, in the form of an ace of clubs, with the Queen and Knave of clubs depicted in a medallion on either side. (Plate 45.)

The ace is coloured turquoise-blue and is surmounted by two scrolled handles, rising from gilt satyr masks, and a tubular neck; it is supported on a high circular foot with claret-coloured ground, decorated with rams' heads in relief, surmounting consoles, the plinths of which project from the foot. H. $7\frac{5}{8}$ in., W. $4\frac{1}{2}$ in.

Probably similar to the "Pair of card toilet-bottles (spade) enamelled with fine pea-green and crimson, and richly finished with gold, 3*l.* 1*s.*," occurring in the Sale Catalogue of the united Chelsea and Derby factories for February 9th and 10th, 1773; *see* Nightingale, p. 38.

438. Punch-bowl, painted in colours and gilt. Inside are the arms of the Coopers' Company of London, with crest, supporters and the motto "LIVE AS BRETHREN"; outside are depicted coopers at work on the banks of a river with shipping. On the bottom are the initials "EED" in monogram and the date 1779. Mark, an anchor in gold. (Plate 46.)

Round the rim outside are two interlaced foliated stems in gold on a broad *bleu de roi* band; inside is a narrow conventional border, from which hang festoons of foliage in purple. H. $4\frac{1}{2}$ in., diam. $10\frac{1}{2}$ in.

Church, fig. 12. This piece, which was doubtless made at Chelsea, suggests that the earlier Chelsea manner was abandoned soon after the change of management in 1770. A search in the records of the Coopers' Company has failed to throw light on the significance of the initials.

[439. Bowl, Chelsea porcelain, *see* p. 56.]

440. Basket, painted in colours with gilding. Mark, "D" intersected by an anchor, in gold.

Oval, with pierced openwork sides, scalloped edge, and a double twisted loop handle at either end. At the points of intersection and the attachments of the handles are applied flowers. Inside are bouquets and sprays of flowers painted in natural colours. H. $3\frac{1}{4}$ in., L. $9\frac{3}{4}$ in., W. $7\frac{3}{8}$ in.

441. Toilet Set, consisting of a box and cover and two pomade-pots with covers, painted in colours and gilt.

The box is oblong, with slightly domed cover, surmounted by a pair of doves with a quiver full of arrows between them. The pomade-pots are cylindrical; on the cover of each is a reclining figure of a boy, caressing a lamb crowned with a garland of flowers. The box and the pomade-pots are painted with sprays of flowers in green. Box, H. 3 in., L. $3\frac{3}{8}$ in., W. $2\frac{5}{8}$ in.; pomade-pots, each, H. $2\frac{3}{8}$ in., diam. $2\frac{1}{4}$ in.

Bought in London on August 30th, 1884; *see Journals*, ii., p. 433. In the sale catalogues of the united Chelsea and Derby factories there is frequent mention of "dressing-boxes" and "pomatum pots."

442. Pair of Buckles, painted in blue and gilt.

Of arched oblong form, painted with a pattern of lozenges alternating with dots, in blue between two bands of gilding. The mounts are of steel. Each. $2\frac{3}{4}$ in. by $2\frac{5}{16}$ in.

Acquired in Paris on December 17th, 1876; *see Journals*, i., p. 502, "We have acquired a lovely pair of shoe-buckles in white china with blue pattern and gold—unique—C. S. thinks them Derby-Chelsea."

§ 4. *PIECES FOR DOMESTIC USE.*

Nos. 443–458.

All these pieces are decorated in enamel colours and gold, with the exception of No. 365, which has no gilding.

443. Sugar-basin and Cover. Mark, "D" intersected by an anchor, in gold.

Both pieces are reeded and painted with bouquets of flowers in natural colours. Round the edges, which are scalloped, is a border of foliage on a wavy stem in gold on a *bleu de roi* band. H. $5\frac{3}{8}$ in., diam. $4\frac{3}{4}$ in.

444. Pair of Mugs. Mark, "D" intersected by an anchor, in gold. (Plate 45.)

Each has a globular body, wide reeded cylindrical neck, and loop handle. Round the shoulder is a border of gilt conventional ornament on a scalloped blue band; round the rim is a plain blue band edged with gold. The remaining surface is painted with bouquets and sprays of flowers in natural colours. Each, H. $3\frac{3}{4}$ in., diam. 3 in.

445. Dish and Two Plates. Mark, "D" intersected by an anchor, in gold (No. 26). (Plate 49.)

The dish is heart-shaped, the plates have a wavy edge. In the centre is a classical vase, of different form on each piece, painted *en grisaille* and festooned with roses in colours; beyond are detached flowers. The rims are decorated with gold discs laid over a scalloped border of *bleu de roi*, and within this border with radial bands of husk-pattern in green separated by lines of gilt dots. Dish, L. $10\frac{7}{16}$ in., W. 8 in.; plates, each, diam. $8\frac{11}{16}$ in.

446. Dish. Mark, "D" intersected by an anchor, in gold. (Plate 45.)

Oval, with lobed rim and wavy edge. In the centre is a classical vase painted *en grisaille*, festooned with roses in colours, in an oval compartment bordered by a blue line twined about with a wreath of leaves in gold. Round the edge is a broad formal border in *blue de roi* and gold from which are suspended festoons of laurel in colours. Trophies *en grisaille* of weapons and musical instruments respectively, are introduced between the festoons and the compartment in the middle. L. $9\frac{1}{8}$ in., W. 7 in.

447. Pair of Dishes. Mark, "D" intersected by an anchor, in gold.

Each square, with rounded corners and wavy edge. In the middle is a classical vase garlanded with laurel, painted *en grisaille*. The rim is decorated with festoons of flowers in natural colours hung from gilt rosettes. The underside is also painted with sprigs of flowers. Each, W. $8\frac{7}{8}$ in.

448. Pair of Dishes. (Plate 45.)

Each oval, with wavy-edged rim pierced with formal devices in openwork. In the middle are bouquets of flowers, a group of fruit, and insects, in natural colours. Each, L. $9\frac{5}{8}$ in., W. $7\frac{5}{16}$ in.

449. Dish, decorated in imitation of Sèvres porcelain.

Oval, with shaped rim decorated with a shaped border of roses within gilt circles and festoons of flowers among rococo scrollwork. In the middle is a cupid among clouds, with a quiver slung over his shoulder, brandishing a torch in his right hand, painted *en camaïeu* in crimson. L. $11\frac{1}{8}$ in., W. $8\frac{1}{4}$ in.

450. Tea-pot and Cover, decorated in imitation of Chinese porcelain. Mark, "D" intersected by an anchor, in gold.

Both pieces are moulded with wavy fluting in the hollows of which are fronds; the surface is also divided into wavy panels painted with conventional floral and scrolled ornament, alternately red on white and white outlined in gold on dark blue. The spout has been broken and repaired in silver. H. $6\frac{3}{4}$ in., diam. $5\frac{1}{2}$ in.

The same pattern, derived from Chinese porcelain, was used at Worcester; compare Worcester tea-pot, No. 588, and note thereon.

451. Tea-pot with Cover and Stand. (Plate 45.)

The pot and cover are fluted and painted with garlands of flowers in black outline washed over with green, set obliquely with pink bands between them. Hexagonal stand, with sloping fluted rim similarly decorated. Tea-pot, H. 6 in., diam. 5 in.; stand, W. $5\frac{3}{4}$ in.

Of the same pattern as the cup and saucer, No. 458.

364. Jug.

Ovoid body, spreading foot, slightly expanding mouth with lip moulded in the form of the head of a man wearing a cocked hat. Painted with bouquets and sprays of flowers. H. $9\frac{1}{2}$ in., diam. $6\frac{1}{8}$ in.

Probably made at Chelsea.

365. Jug.

Ovoid body, spreading foot, slightly expanding mouth with lip moulded in the form of a bearded mask. Painted with sprays of flowers. H. $7\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in.

Probably made at Chelsea.

392. Two Tea-cups and Saucers. Mark, an anchor in gold. (Plate 45.)

Both cups and saucers are moulded in slight relief and painted with a garland of flowers in colours and borders in blue and gold. The cups have no handle and are decorated inside on the bottom with a rose. Cups, H. $1\frac{7}{8}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. 5 in.

452. Tea-cup and Saucer. Mark, "D" intersected by an anchor, in gold. 1784. (Plate 45.)

In the centre of the saucer is a classical vase painted *en grisaille*, hung with green garlands, in a medallion with a ground of gilt dots. On the rim of the saucer and on the outside of the cup are three bouquets of flowers in natural colours on a ground of closely-set radial or vertical gilt stripes. Inside the cup and on the lower side of the saucer are sprigs of flowers. The cup has no handle. Cup, H. $1\frac{13}{16}$ in., diam. 3 in.; saucer, diam. 5 in.

Part of a service made for the Duchess of Devonshire as a wedding present to Mary Babington, who married the Rev. Thomas Gisburne, of Derby, in 1784; shown at the Derby Exhibition in 1870. Another cup and saucer from this set is in the British Museum, *see* Hobson *Catalogue*, p. 63. Compare also note on No. 394 (below).

394. Two Tea-cups and Saucers. Mark, an anchor in gold. (Plate 45.)

Both cups and saucers are decorated with sprays of flowers *en camaïeu* in pink on a ground of wavy gold stripes. The cups have no handle. Cups, H. $1\frac{3}{4}$ in., $1\frac{7}{8}$ in., diam. 3 in., $3\frac{1}{8}$ in. respectively; saucers, diam. 5 in., $5\frac{1}{8}$ in. respectively.

For the provenance and date of pieces with gold stripe decoration, *see Archaeological Journal*, vol. xix., 1862, p. 347; Nightingale, p. xxxii.

407. Coffee-cup. Marked with crossed swords under the glaze in blue in imitation of Meissen porcelain (No. 25).

Painted with a bouquet and sprigs of flowers in natural colours. Gilt lines on the rim and handle. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.

453. Cup with Cover and Saucer, painted *en camaïeu* in crimson and gilt, in imitation of Sèvres porcelain. Mark on the saucer, "D" intersected by an anchor, in gold. (Plate 48.)

On each side of the cup and in the middle of the saucer is a cupid amid clouds; two of the cupids have musical instruments. The cover is painted with a trophy of arms and a basket of grapes, and has a knob in the form of a flower. Cup, H. $3\frac{1}{4}$ in., diam. 3 in.; saucer, diam. $4\frac{3}{4}$ in.

454. Two Coffee-cups and Saucers. Mark, "D" intersected by an anchor, in gold.

Both cups and saucers are decorated with festoons of foliage in black and berries in gold hanging from a gilt border, and with detached flowers in colours. Cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucers, diam. $5\frac{1}{8}$ in.

455. Coffee-cup and Saucer. Mark, "D" intersected by an anchor, in gold. (Plate 45.)

The outside of the cup and the inside of the saucer are divided by bands of gilt foliage, the former vertically, the latter radially, into narrow panels decorated alternately with a stem of ivy twined about a rod in gold on a claret-coloured ground, and with a pendant spray of flowers outlined in black washed over with green on a white ground. In the centre of the saucer is also a flower in green. Both pieces have a wavy edge. Cup, H. $2\frac{3}{8}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. 5 in.

456. Two Chocolate-cups and Saucers. (Plate 45.)

Both cups and saucers are decorated with borders of scale-pattern in claret-colour and gold, edged with gilt scrolls from which hang festoons of flowers in colours. The cups have each two scrolled loop handles. Cups, H. $2\frac{5}{8}$ in., W. $4\frac{1}{4}$ in.; saucers, diam. $5\frac{1}{2}$ in.
Probably made at Chelsea.

457. Two Tea-cups and Saucers. Mark, "N" incised (No. 27). (Plate 45.)

Both cups and saucers are decorated with festoons of flowers suspended from the gilt edge. The cups have no handle. Cups, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucers, diam. 5 in.

458. Tea-cup and Saucer.

The outside of the cup and the inside of the rim of the saucer are fluted and decorated with curved pendant garlands of flowers in black outline washed over with green, set obliquely with pink bands between them. Inside the cup and in the middle of the saucer is a gilt rosette. Both pieces have a wavy edge; the cup has no handle. Cup, H. $1\frac{3}{4}$ in., diam. 3 in.; saucer, diam. $4\frac{7}{8}$ in.
Of the same pattern as the tea-pot, No. 451.

IV.—DERBY.

THE first undoubted reference to porcelain made at Derby is contained in announcements in the *Public Advertiser* during 1756 of an auction sale to be held in London "by order of the Proprietors of the DERBY PORCELAIN Manufactory." In 1758 another advertisement announces the enlargement of the factory and the increase of the establishment. The first proprietors appear to have been William Duesbury, who had previously worked as an enameller on porcelain in London,[1] and John Heath. In 1758 they probably bought up the works at Longton Hall,[2] and in 1770 the Chelsea factory, which was carried on for fourteen years in combination with that at Derby.[3] In 1776 Duesbury, by that time sole proprietor at Derby, purchased also the Bow factory and removed the models and moulds to Derby.[4]

William Duesbury died in 1786 and was succeeded by a son of the same name, who was manager until his death in 1796 or 1797, having in 1795 taken into partnership the miniature painter Michael Kean. The latter carried on the firm under the style of Duesbury and Kean until 1811, when he sold it to Robert Bloor. Other changes in the management took place in 1828 and 1844, and in 1848 the factory was closed.

It is impossible to identify the productions of the earliest stages. Those made during the amalgamation with Chelsea have already been described and catalogued under the heading of Chelsea-Derby porcelain,[5] except in the case of a few specimens[6] which bear the mark of a crowned "D" in blue, green, purple or gold over the glaze, known to have been in use at Derby before 1782. About that date the mark was modified by the insertion of crossed batons and six dots between the crown and the "D"; it was painted at first in blue, puce or crimson.[7] From about 1810 onwards for some twenty years the same mark was used, but always painted in red. After 1830 till the close of the establishment various printed marks were in use, also in red. The crossed swords of Meissen and the double L of Sèvres in blue, the former chiefly on figures and generally under the glaze, the latter in overglaze enamel, were also

[1] Compare p. 35, note on No. 174. [2] Compare p. 119. [3] Compare pp. 29, 65.
[4] Compare p. 4. [5] P. 29. [6] Nos. 461, 465, 467, 472, 474.
[7] Nos. 466, 476, &c.

occasionally used in the later years of the factory. From the character of the marks employed the productions of the middle and later periods are often known respectively as "Crown-Derby" and "Bloor-Derby" china.

The Derby porcelain of the last two decades of the 18th century is characterised by a restrained and sober decoration in which flower-painting in naturalistic style plays a leading part. The work of some of the painters can be identified; amongst them Edward Withers,[1] Zachariah Boreman,[2] and Askew[3] are represented in the Schreiber Collection. The wares made for domestic use display a great variety of good border patterns in the quasi-classical taste of the period. The forms are generally simple and graceful. When Bloor became manager the patterns assumed a more showy character. Rich colours and gilding were used in excess, whilst adaptations of the designs on Japanese Imari porcelain came into favour. Figures in coloured porcelain and biscuit, the latter remarkable for delicacy of modelling, continued to be made until the close of the factory.

§ 1. *VASES.*

Nos. 459, 460.

459. Vase and Cover, painted *en grisaille* in black and decorated with gilding. The cover is fitted to the vase by means of a pierced ormoulu band. Mark, 36 incised. About 1790. (Plate 48.)

In the form of a goblet decorated round the top with a vine-wreath, moulded in relief and gilt, and supported on a high foot rising from a square plinth. On either side, separated by goats' head handles, from which hang festoons of foliage, are oval medallions painted respectively with a river-god, and with a female figure reclining in a landscape threatened by Cupid with an arrow. The cover has a cone-shaped knob surrounded by wavy fluting within a gilt border. H. 10 in., diam. $4\frac{1}{2}$ in.

Chaffers, fig. 427.

460. Pair of Vases, partly gilded. Mark, "D" surmounted by a crown and crossed batons with six dots in red. About 1820. (Plate 48.)

Each in the form of a circular basket, left white, supported by three gilt owls standing on a three-sided base, which has three feet in the form of gilt shells. Each, H. $4\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in.

§ 2. *PIECES FOR DOMESTIC USE.*

Nos. 461–477.

All these are decorated in enamel colours and gold over the glaze, with the exception of No. 473, on which the blue is applied before glazing.

461. Punch-bowl. Mark, "D" under a crown, in overglaze blue. About 1780.

Painted with bouquets and sprays of flowers in natural colours and decorated with borders in *bleu de roi* with gilt designs consisting on the inside of grapes, vine-leaves and tendrils, and on the outside of palmettes and scrolls. H. $4\frac{1}{2}$ in., diam. $9\frac{5}{8}$ in.

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[1] No. 465. [2] No. 471. [3] No. 472.

462. Punch-bowl. Mark, "D" surmounted by a crown and crossed batons with six dots, in red. About 1820.

Painted inside and outside with sprays of roses and with a wide border of quatrefoil-shaped compartments, in which also are roses reserved on a ground of green dots. H. $4\frac{7}{8}$ in., diam. $11\frac{5}{8}$ in.

463. Pair of Custard-cups and Covers. Mark, "D" surmounted by a crown and crossed batons with six dots, in purple. About 1800. (Plate 48.)

Round the covers and the upper part of the cups is a band of cornflowers and foliage on a continuous stem; the lower part of the cup is decorated with sprigs of the same flowers. Each, H. $3\frac{1}{4}$ in., diam. $2\frac{1}{2}$ in.

Bought at Rotterdam on November 1st, 1872, *see Journals*, i., p. 168, "Next to the Oppert, "where, at a shop full of Oriental china (Van der Pluyne), we found some charming "Crown Derby custard cups and covers for which we paid £2. They were sold to us as "'*French* Fürstenberg'!" The pattern is known as the "French" or "Angoulême sprig pattern," from its use in the factory of the duc d'Angoulême in the rue de Bondy, Paris. Compare Worcester punch bowl, No. 538.

464. Pair of Triple Salt-cellars. Mark, "D" surmounted by a crown and dots, also 33, in red. About 1820.

Each in the form of three oval baskets joined together, with a twisted handle surmounted by a gilt ring rising in the middle. The baskets are painted with sprays of roses in quatrefoil panels reserved on a ground of green dots. Each, H. 6 in., W. $4\frac{7}{8}$ in.

465. Jug, painted with flowers, probably by Edward Withers. The spout is in the form of the head, wearing a cocked hat, of Lord Rodney (b. 1719, d. 1792); below it, within a medallion, is the date of his victory over the French admiral De Grasse in the West Indies, "April the 12^{t} 1782." Mark, "D" under a crown, in purple (No. 30). Dated 1782. (Plate 48.)

Pear-shaped, with foliated loop handle. Below the medallion on the front are the initials "TB" in gold; on either side is a bouquet of flowers in natural colours. Round the rim is a wavy stem of laurel with leaves and berries in gold on a blue band; round the base is a wreath of gilt leaves twined about a blue line. H. $7\frac{1}{2}$ in., diam. 5 in.

Several examples of jugs similar to this, made to commemorate Rodney's victory, are in existence; one of them made for a Derby club, is described by Haslem (*Derby China Factory*, p. 202) and figured by Bemrose (*Bow, Chelsea, and Derby Porcelain*, pl. xviii). The painting of this piece may be compared with that of a dish in the Museum (No. 3047—1901), which was identified by Mr. William Bemrose, junr., as the work of Withers; the form of spout appears to be suggested by that of a Meissen coffee-pot (compare *Festive Publication*, fig. 97).

466. Jug. On the front are the letters "D.P.C." in cornflowers, the initials of Daniel Parker Coke, of Trusley and Pinxton (b. 1745, d. 1825). Mark, "D" surmounted by a crown and crossed batons with six dots, in purple (No. 29). About 1802. (Plate 49.)

Globular body, wide reeded cylindrical neck with projecting lip, loop handle. Round the rim and shoulder are borders of gilt conventional flowers and white jewelled dots on a *bleu de roi* ground. The initials are surmounted by a wreath of cornflowers. H. $9\frac{3}{8}$ in., diam. $6\frac{5}{8}$ in.

Coke was elected M.P. for Derby, on petition, in 1776. In 1780 he was returned for Nottingham and sat for that borough till 1812, having been re-elected in 1802. The form of the mark indicates that this jug was probably made in commemoration of his third election. It was a member of the same family, John Coke, who founded the Pinxton China Works in 1796. *See* Coke, *Coke of Trusley*, pp. 34, 98.

467. Mug. Mark, "D" under a crown, in purple. About 1780.

Globular body, wide reeded cylindrical neck, loop handle. Round the shoulder is a border of gilt rosettes on a scalloped *bleu de roi* band; round the rim is a plain band of the same colour edged with gold. The remaining surface is painted with bouquets and sprays of flowers in natural colours. H. 4 in., diam. $3\frac{1}{8}$ in.

468. Mug. About 1790. (Plate 48.)

Cylindrical, with loop handle. Round the top is a conventional wreath in red with a line of gold above and green below; from the green band hang festoons of roses in purple. H. $4\frac{3}{8}$ in., diam. $3\frac{3}{4}$ in.

469. Mug, with glass bottom. About 1780. (Plate 48.)

Cylindrical, with two reeded bands and loop handle. Round the top is a continuous stem of laurel with leaves and berries in gold on a *bleu de roi* band; near the base is a wreath of gilt leaves twined about a blue line. H. $4\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in.

[**470.** Mug, Staffordshire porcelain, *see* p. 155.]

471. Two Plates, with landscapes painted by Zachariah Boreman (b. 1738, d. 1810), who worked at the Derby factory from 1783 to 1794. In the middle are landscapes described respectively on the back as "Thorp Cloud Derbyshire," and "The Derwent in the Peak, Derbyshire." Mark on each, "D" surmounted by a crown and crossed batons with six dots, in overglaze blue; also on the first, 81 in purple over the blue crown, on the second, 182 in blue. About 1790. (Plate 49.)

The rim of each has a wavy edge and a border of gilt conventional ornament. Diam. $9\frac{5}{8}$ in. For Boreman, *see* Haslem, p. 67.

472. Two Plates, painted by Askew, with figures *en camaïeu* in pink and grey. Mark, "D" under a crown, in purple. About 1780. (Plate 48.)

In the middle of each is a cupid among clouds, in pink, in one case in a reclining attitude writing on a scroll, in the other, kneeling and looking through a telescope, with a quiver and scroll beside him; the figures are probably intended to symbolise History and Astronomy. The rims are decorated with a band of foliated scrollwork in two shades of pink and with festoons of husk-pattern in grey, and have a gilt wavy edge. Each, diam. $8\frac{3}{4}$ in.

These plates may be compared with one in the Museum (No. 3041—1901), formerly in the Museum of Practical Geology, ascribed to Askew. *See also* Haslem, p. 46.

473. Bell-pull, painted in blue under the glaze and gilt. About 1800.

Pear-shaped, fluted at either end, with a concave band round the middle decorated with gilt rosettes in medallions reserved on a blue ground. L. $2\frac{5}{8}$ in., diam. $1\frac{1}{2}$ in.

474. Tea-cup and Saucer. Mark, "D" under a crown, in overglaze blue (No. 32), and "N" incised. About 1780.

Both pieces are decorated with a border of gilt rosettes on a scalloped blue band and with sprays of flowers in natural colours. The cup has no handle. Cup, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{8}$ in.; saucer, diam. $5\frac{1}{8}$ in.

475. Two Tea-cups. Mark, "D" surmounted by a crown and crossed batons with six dots, in crimson. About 1790.

Round the outside is a border of scrolls in red and gold interlaced by a wavy stem of foliage in green. Below this and inside the cups are small sprigs of flowers in gold. No handle. Each, H. $1\frac{3}{4}$ in., diam. 3 in.

476. Two Coffee-cups and Saucers. Mark, "D" surmounted by a crown and crossed batons with six dots, on one cup in crimson, on the other and on the saucers in purple (No. 31). About 1790.

Both cups and saucers are fluted and have a wavy edge, and are decorated with gilt chain-pattern on vertical bands of blue (*bleu de roi*) arched at the upper end and edged with gilt dots. Inside the cups and in the middle of the saucers is a gilt floral spray. Other marks, on one cup and one saucer, 12 in purple; on the other saucer, 12 in crimson and "B" in green. Cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucers, diam. $5\frac{1}{4}$ in.

477. Two Tea-cups and Saucers and two Coffee-cups. Mark on each piece, "D" surmounted by a crown and crossed batons with six dots, also "N° 86," in crimson, and 5 in blue over the glaze. About 1800. (Plate 48.)

Inside the cups and in the middle of the saucers is a landscape with a river and buildings, surrounded by a wreath of foliage in gold twined about a blue band. Round the outside of the cups and the rim of the saucers is a similar wreath enclosed between bands of gilt chain-pattern. The tea-cups have no handle. Other mark, 5 in blue. Tea-cups, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{8}$ in.; saucers, diam. $5\frac{1}{8}$ in.; coffee-cups, H. $2\frac{5}{8}$ in., diam. $2\frac{5}{8}$ in.

V.—WORCESTER.

THE porcelain works at Worcester originated in 1751, as the result of experiments carried out by Dr. John Wall, physician, and William Davis, apothecary. The manufacture was financed by a company of fifteen partners. Davis was appointed manager, and remained in that position until he died in 1783. Dr. Wall was actively concerned with the business till 1766, the date of his death. In 1783 the company was dissolved, and the business was bought by their London agent, Thomas Flight, for his two sons. About 1792 Martin Barr became a partner in the firm, which was carried on with several changes of partnership till 1840.

A second factory was established at Worcester in 1786 by Robert Chamberlain and his son, who had left the original factory in 1783, and was carried on by the Chamberlain family until 1840, in which year the rival firms were amalgamated. The new partnership was continued till 1847, when the earlier factory was abandoned; the manufacture was thenceforward continued on the premises of Messrs. Chamberlain, at present occupied by the Worcester Royal Porcelain Company.

The paste of Worcester porcelain of the 18th century is distinguished by the use of soapstone or steatite in its composition. After 1800 this body was gradually superseded by another, similar to that of Staffordshire porcelain, introduced by Martin Barr.

The styles of decoration adopted may be followed by the help of certain dated pieces. A tureen bearing the date 1751 [1] shows that during the first decade small landscapes or sprays of flowers in the Chinese style, simply painted in underglaze blue or in colours, were combined with moulded panel ornament of rococo scrollwork in relief suggested by the silversmiths' work of the period. About 1756 transfer-printing from copper-plates over the glaze, in black and various shades of red and purple, was introduced, probably by the well-known engraver Robert Hancock (b. 1730, d. 1817), who is generally assumed to have worked previously for the enamel factory at Battersea.[2] Porcelain so decorated in black was known at the time as "jet-enamelled"; sometimes the

[1] Hobson, *Worcester Porcelain*, pl. xvi., fig. 4.

[2] *See* note on p. 6 above.

transfer prints were subsequently painted over with washes of enamel colours.[1] The designs for the engraved plates were largely borrowed from prints after Gainsborough,[2] Watteau,[3] Le Bas and other painters, or from the fantastic compositions, chiefly in pseudo-Chinese style,[4] of Jean Pillement. Others were printed in the drawing-books of the period, such as the "Ladies' Amusement," published by Robert Sayer, of which a copy is preserved in the library of the Museum. The prints by Hancock are frequently signed with his name[5] or initials,[6] sometimes accompanied by an anchor,[7] the rebus of Richard and Josiah Holdship, two of the proprietors of the factory, who until 1759 seem to have been particularly concerned with the printing department. Two pieces in the Schreiber Collection[8] are decorated with prints by James Ross, who entered the works as assistant to Hancock in 1765 and died in 1821. Hancock left the works in 1774. Printing under the glaze in cobalt-blue was probably introduced before 1760; a mug[9] in the Collection decorated in this manner bears the date 1773.

Two jugs belonging to the Corporation of Worcester, dated 1757, and moulded with overlapping leaves, indicate the advance towards a more ambitious style of decoration. The influence of Meissen porcelain, with its naturalistic flower-painting in enamel colours, begins to make itself felt. The engagement of decorators from the Chelsea factory about 1768 was the beginning of a period of great prosperity to which the finest productions belong. Rich coloured grounds, such as the dark underglaze powder-blue,[10] the scale-pattern in the same colour,[11] apple-green,[12] and turquoise-blue,[13] now make their appearance, with polychrome figure-subjects, flowers, exotic birds or insects in reserved compartments, and sumptuously gilt scrollwork borders. The simple Oriental motives of the earlier period are succeeded by complex panelled designs[14] suggested for the most part by Japanese Imari ware. This phase of the manufacture is exemplified by the punch-bowl with the arms of the Marquis of Ely, made before 1770 (No. 523), and a mug made in that year (No. 573) in the Collection, and by a vase with a figure-subject on a dark blue ground, dated 1769, in the Dyson Perrins Collection.[15] The blue and white porcelain made in this period is represented by a hexagonal flower-pot dated 1776 in the same collection,[16] which is painted

[1] Nos. 481, 541, 569, &c. [2] Nos. 541, 560. [3] No. 561. [4] Nos. 482, 609.
[5] Nos. 549, 627, 667. [6] Nos. 488, 505, 546, &c. [7] Nos. 488, 546, &c.
[8] Nos. 545, 558. [9] No. 571. [10] Nos. 485, 508, 523, 601, &c.
[11] Nos. 478, 537, 589, &c. [12] Nos. 527, 582. [13] No. 509.
[14] Nos. 638, 663, &c. [15] Hobson, *Worcester Porcelain*, pl. lxxxiv.
[16] Hobson, pl. xviii., 3.

with Chinese floral ornament in the same style as a pair of vases in the Schreiber Collection (No. 35). The transition which began about this time to the pseudo-classical manner of the Louis XVI. period is reflected in a pair of cups in the Collection (No. 646) dated 1782.

The change of management in the following year was succeeded by the adoption of a new type of paste and a more formal style of decoration. Early in the 19th century, at the original factory and at the works of Messrs. Chamberlain alike, a reversion to a more elaborate style ensued, which is seen in a skilful but excessive use of pictorial enamel painting; this phase is typified by a plate with a sporting subject in the Collection (No. 516a). With the exception of this and two other pieces,[1] all the specimens in the Collection date from the 18th century.

The three best-known Worcester marks, used before 1783, are the crescent, the letter "*W*,"[2] and an imitation of a Chinese seal-character somewhat resembling the Union Jack, known as the "fretted square."[3] The two last are always, the crescent generally, painted in blue under the glaze,[4] the crescent being in exceptional cases painted over the glaze in blue,[5] black,[6] or red[7] enamel or in gold.[8] The crescent is also sometimes printed in blue, either in outline or horizontally shaded.[9] Other marks which also occur during the early period are imitations of Chinese characters,[10] of the crossed swords of Meissen (accompanied by the numerals 9 or 91),[11] and of the double L of Sèvres,[12] and various workmen's marks, such as those resembling the monogram TF [13] and the sign for a sharp in music.[14] An impressed mark "T°," of rare occurrence on Worcester porcelain, is reputed to be the signature of a modeller named Tebo, who worked also at Bow and Bristol.[15]

After 1783 various names or initials were adopted corresponding with the changes of partnership of the two firms, sometimes with addresses of their London agents. The only later marks represented in the Schreiber Collection are those of Messrs. Chamberlain,[16] and the faint incised "B"[17] found on some of the productions of the older factory for a few years after the accession to the firm about 1792 of Martin Barr.

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[1] Nos. 492, 555. [2] No. 580. [3] Nos. 635, 656, etc.
[4] The blue marks cited in the catalogue are all under the glaze unless otherwise stated. For the blue crescent compare No. 529.
[5] Nos. 574, 586, 644. [6] No. 631. [7] Nos. 625, 641.
[8] No. 644. [9] Nos. 520, 521. [10] Nos. 517, 614, &c. [11] No. 668.
[12] No. 646. [13] Nos. 35, 38, 52. [14] No. 35.
[15] No. 43. Compare pp. 5, 134, and *Burlington Magazine*, xxv., p. 108.
[16] Nos. 516a, 675. [17] No. 492.

§ 1. *VASES AND ORNAMENTAL PIECES.*

Nos. 478–494.

These pieces are variously decorated with painting in blue under the glaze or in enamel colours over it, with or without gilding, or with transfer prints in black or lilac, in some cases washed over with colours.

478. VASE AND COVER, painted in colours and gilt. Mark, a fretted square in blue. About 1770. (PLATE 50.)

Hexagonal, the body expanding slightly upwards to the shoulder, which curves in towards the short straight neck. Domed cover with wide rim and conical knob. On either side of the body is a large shaped panel painted with long-tailed exotic birds among fruit-trees and bushes; on the shoulder between the larger panels are two smaller ones painted with butterflies. The cover is decorated with four similar panels containing alternately butterflies and an exotic bird. The panels are enclosed by gilt rococo scroll-work and reserved on a ground of dark blue scale-pattern, over which are added, in gold, sprays of conventional flowers. H. 16 in., diam. $7\frac{3}{8}$ in.

Church, fig. 31; Dillon, *Porcelain*, 1910, fig. 282.

43. VASE AND COVER, with applied decoration in high relief, painted in colours and gilt. Mark, "T°" impressed, said to be the mark of the modeller Tebo. About 1770. (PLATE 51.)

Hexagonal, the body expanding slightly upwards to the rounded shoulder, short straight neck with moulded rim, high domed cover with wide rim and on the top a flower in full relief. The body has two female masks wreathed with flowers in relief as handles; from these, and from blue ribbons tied in bows between them, hang festoons of applied flowers coloured after nature, one on each of the six sides. Above, on the shoulder, are six rococo panels bordered with scrollwork in relief and pierced with trelliswork. Slightly below the middle of the body is a row of projecting shell-like ornaments, and round the base at each angle are scrolls in relief. Garlands of applied flowers hang down from the top of the cover, with perforated devices between them. In the intervals of the relief ornament are bouquets and detached sprays of flowers, butterflies and other insects painted in colours. H. $16\frac{1}{2}$ in., diam. $6\frac{5}{8}$ in.

The same work is found earlier on Bow and later on Bristol porcelain; *see* pp. 5, 134, where the identity of the modeller is discussed. As in the case of Nos. 41 and 711, it is probable that the mark refers only to the modelling of the masks introduced in the decoration.

Church, fig. 46. An exactly similar specimen is figured in Hobson, *Worcester Porcelain*, pl. xii.

479. VASE AND COVER, painted in underglaze blue, in imitation of Chinese porcelain. Mark, a crescent in blue. About 1770. (PLATE 52.)

Oviform body, painted on either side with figures of a Chinese lady and boy, in one case accompanied by a dog, in a panel bordered with scrollwork and diaper-pattern. Short concave neck, domed cover painted with a diaper border and surmounted by a knob in the form of a flower. H. $8\frac{1}{4}$ in., diam. $3\frac{3}{8}$ in.

Bought at Dijon on February 25th, 1870, *see Journals*, i., p. 75, "In another shop, Cazet's, 40, Rue Chabot Charin, we found a Worcester vase with Chinese figures, blue and white, not curious or uncommon, but too good to be left at the price, 3/4."

35. Pair of Vases with Covers, painted in underglaze blue in the Chinese style. Mark, on one resembling "TF" in monogram (No. 35), on the other similar to the sign for a sharp in music (No. 34), in blue; in both cases the mark is repeated on the cover. About 1775. (Plate 53.)

The vases are hexagonal, with sides expanding slightly upwards to the rounded shoulder, short straight neck and domed cover with high knob. The sides of both vases are painted with two alternating designs of flowering plants, with a Chinese phœnix among them in one. On the shoulders and covers are Chinese landscapes in quatrefoil panels on a ground of lotus-flowers and foliage. The necks and the rims of the covers are decorated with diaper-pattern. H. $15\frac{3}{8}$ in., $15\frac{1}{4}$ in. respectively, diam. each 6 in.

These vases and the three following were formerly ascribed to Bow. Conclusive evidence in favour of their attribution to Worcester is given in detail by Hobson, *Worcester Porcelain*, p. 44, where it is suggested that the "TF" mark, formerly interpreted as the monogram of Thomas Frye of Bow, may be a "maimed version" of the Chinese character *yü* (jade). The decoration is similar to that of a flower-pot figured in Hobson, *op. cit.*, pl. xviii. 3; *see also* p. 49, where it is suggested that the painting in each case is the work of the same hand.

38. Vase and Cover, painted in underglaze blue. Mark, resembling "TF" in monogram, also "P" or "d," in blue (No. 37). About 1760. (Plate 52.)

Inverted pear-shaped body, concave neck, domed cover with knob in the form of a flower. On one side of the body are small birds mobbing an owl which is perched on an old tree in a landscape; the remaining surface and the cover are painted with birds flying. H. 8 in., diam. $4\frac{5}{8}$ in.

For the mark, compare note on No. 35; compare also note on No. 39.

39. Vase and Cover, painted in colours. About 1760. (Plate 52.)

Inverted pear-shaped body, concave neck, domed cover with knob in the form of a flower. On one side of the body is a design, similar to that on No. 38, of small birds mobbing an owl which is perched on an old tree; on the other are a bouquet and sprays of flowers. The neck and cover are also painted with sprays of flowers. H. 8 in., diam. $4\frac{3}{4}$ in.

The design appears to be inspired by an engraving by J. June, published in *The Ladies' Amusement* (pl. 155). Compare also note on No. 35.

40. Vase and Cover, painted in colours. About 1760. (Plate 52.)

Elongated ovoid body, concave neck, domed cover with knob in the form of a flower. The body is painted with exotic birds perched on a tree in a landscape and others flying; on the cover are sprays of flowers. H. $8\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in.

This vase has been erroneously ascribed to Bow. *See* Mew, *Old Bow China*, pl. i.; also note on No. 35.

480. Vase and Cover, painted in colours and gilt, in pseudo-Japanese style. About 1770. (Plate 55.)

Hexagonal, the body expanding slightly upwards to the convex shoulder, short straight neck, domed cover with knob in the form of a flower. The body is painted with chrysanthemums and other flowers on scrolled stems, long-tailed birds, and insects, in red, blue, green, turquoise-blue and gold. The shoulder and cover are decorated with an irregular border of turquoise-blue, edged with gilt scrolls. The cover is also painted with small floral sprays. H. 11 in., diam. $5\frac{1}{8}$ in.

Gibb and Rackham, pl. 27.

481. Vase and Cover, decorated with prints in lilac painted over in colours; slight touches of gilding also occur. About 1770.

Hexagonal, the body expanding slightly upwards to the rounded shoulder which has collapsed slightly in the firing; short straight neck, domed cover with wide rim and conical knob. On the body are two large and two smaller shaped panels outlined in black, reserved in white on a canary yellow ground. The panels contain various

purple prints painted over in colours, representing classical ruins or fountains in landscapes with figures of ecclesiastics or peasants. On the shoulder are four sprays of flowers painted in colours on the yellow ground in the intervals between the panels. On the cover are similar prints in small panels, also reserved on a yellow ground. The neck and the rim of the cover are decorated with *prunus* blossoms in gold on a ground of Chinese diaper in red. H. $12\frac{3}{8}$ in., diam. $6\frac{5}{8}$ in.

Church, fig. 30.

482. Bottle, decorated with prints in black, painted over in colours. About 1765. (Plate 63.)

Hexagonal, with bulbous body, spreading base, and long narrow neck. On either side of the body are different grotesque compositions of Chinese figures, scrollwork and buildings; two of the figures, one of them a boy with a bow astride a rococo branch, are taken from a design by Jean Pillement, which appears on No. 609. The design on one side is repeated on the neck immediately below the mouth. H. $4\frac{5}{8}$ in., diam. $2\frac{3}{8}$ in.

Compare note on No. 609.

483. Bottle, painted in colours in pseudo-Chinese style. About 1765. (Plate 63.)

Hexagonal with bulbous body, spreading base, and long narrow neck. On one side of the body are two performing Chinese acrobats, on the other is a small landscape with buildings. Below the neck is a formal border in red. H. $4\frac{5}{8}$ in., diam. $2\frac{3}{8}$ in.

Bought at Amsterdam on August 17th, 1869, *see Journals*, i., p. 33, "At Ganz's . . . . small Worcester vase with acrobat, 5s."

484. Vase, painted in colours and gilt. About 1765. (Plate 62.)

Inverted pear-shaped body, concave neck. Painted with Chinese landscapes in crimson, in two large and four smaller quatrefoil panels which are reversed in white on a canary yellow ground on which are scattered sprays of chrysanthemums and other flowers in colours. Round the neck is a border of close red foliage and flowers. H. $6\frac{3}{8}$ in., diam. $4\frac{3}{4}$ in.

The landscapes in this and similar pieces (Nos. 540, 576, 585) appear to be inspired by two engravings published in *The Ladies' Amusement* (pl. 172, 177).

485. Pair of Vases, painted in colours and gilt. Mark, "*W*" in blue. About 1770. (Plate 64.)

Ovoid body, short flaring neck. On either side of the body is a bouquet of flowers in natural colours in a heart-shaped panel surrounded by a border of gilt rococo scrollwork and leafy sprays and reserved in white on a powdered blue ground; within the lip a formal border of gilding. Each, H. 6 in., diam. $3\frac{5}{8}$ in.

486. Vase, painted in colours and gilt in the Chinese style. About 1765. (Plate 55.)

Beaker-shaped, with convex swelling in the middle. On either side are standing figures of Chinese ladies in colours, one holding a vase on a tray, the other a wand, in a shaped panel bordered with foliated scrollwork in red and black, in reserve on a ground of gilt scrolls. H. $5\frac{1}{8}$ in., diam. $3\frac{1}{8}$ in.

487. Vase, printed in black from a plate by Robert Hancock, with a milking scene, after an engraving by Luke Sullivan, published in 1759, of "A view of Woobourn in Surry, the seat of Philip Southcote, Esq^{r}" of which a print accompanies the Collection, No. 1822. About 1760. (Plate 56.)

Beaker-shaped. The print of the milking-scene shows a youth leaning against a tree talking to a girl who is milking a cow; two other cows are in the background. Below is a smaller print of a woman beside a shed with a cow and calf. On the reverse side of the vase are sprays of flowers. H. 6 in., diam. $3\frac{5}{8}$ in.

Presented to Lady Charlotte Schreiber by Mr. Ivor Guest, afterwards Lord Wimborne, on September 11th, 1869, *see Journals*, i., p. 36. For the printed decoration, *see* Hobson. *Worcester Porcelain*, p. 73.

488. VASE, printed in black, from a plate by Robert Hancock, with a full-length portrait of the "KING of PRUSSIA" (Frederick the Great, b. 1712, d. 1786), after a painting by Antoine Pesne, at one time in the collection of the Princess Dowager of Wales, of which an engraving by Richard Houston accompanies the Collection (No. 1886). Below is a military trophy with three flags bearing the names of Frederick's victories, "*Reisberg, Prague, Collin; Welham, Rossbach, Breslau; Neumark, Lissa, Breslau.*" Both prints are signed "R H Worcester," in the case of the second accompanied by an anchor, the mark of Richard Holdship. Dated 1757. (PLATE 56.)

Elongated ovoid body, concave neck. Above the figure of Frederick are two cupids holding a laurel-wreath and a palm branch; a battle is represented in the background. On the reverse is a figure of Fame blowing two trumpets. H. 10 in., diam. $5\frac{1}{2}$ in.

A jug with similar prints is described by Thomas Carlyle (*History of Frederick II. of Prussia, called Frederick the Great*, vii., book viii., ch. 10); "Reisberg," "Welham" and "Neumark" are there explained as referring to the engagements at Reichenberg, Welmina and Neumarkt. The same print occurs on No. 505, and on an enamel plaque in the Collection (No. 1407), presumed to have been made at Battersea.

489. VASE, printed in black. On one side is a landscape copied from an engraving by Francis Vivares, published in 1752, after a painting dated 1701 by Pierre Antoine Patel. About 1760. (PLATE 57.)

Ovoid body, concave neck. The print after Vivares depicts a view of a monumental fountain and ruined buildings, with two figures crossing a bridge in the foreground, and the sea in the distance. On the reverse side of the body is printed a view of ruined classical colonnades. On the neck and in the interspaces on the body are flying birds and insects. H. $6\frac{3}{8}$ in., diam. $4\frac{1}{8}$ in.

490. WATER-BOTTLE for a washstand, painted in underglaze blue. Mark, a crescent in blue. About 1765.

Bulbous body, with long narrow neck and convex swelling below the mouth. On one side is a Chinese river-scene with figures, a bridge and a boat, on the other is a Chinese boy holding a bird, near a building beside a pine-tree, with two birds flying above; round the top of the neck is a border of panelled floral and diaper ornament. H. $10\frac{5}{8}$ in., diam. $5\frac{3}{8}$ in.

[**491.** WATER-BOTTLE, Bow porcelain, *see* p. 24.]

492. FLOWER-POT, printed in black from plates by Robert Hancock, on one side with a bust of Queen Charlotte (b. 1744, d. 1818), and on the other with a group of ruins. The bust is after a portrait drawn and engraved by James McArdell, published in 1762, shortly after the marriage of the Queen to King George III. Mark, "2" and "B" (No. 48) incised. About 1809.

Inverted truncated cone-shaped, with two adherent ring-handles. Below the portrait is the name "Q. CHARLOTTE." H. $4\frac{5}{8}$ in., diam. $4\frac{3}{4}$ in.

This piece was probably made at the time of the Jubilee of King George III. in 1809. A similar piece with the same mark, and a portrait of the king, after a print also engraved at the time of his marriage, is figured by Hobson, *Worcester Porcelain*, pl. liii, fig. 7. The incised "B" is probably the initial of Martin Barr, who joined the management of the factory in 1792; the statement of Binns (*Century of Potting*, p. 215) that this mark was used from 1793 to 1803 appears to be controverted by the occurrence of the mark on this piece.

52. Basket, painted in underglaze blue in the Chinese style. Mark resembling "TF" in monogram, in blue. About 1760. (Plate 61.)

Oval with shaped rim, sides of open trelliswork with leaves in relief on the outside, and spreading foot, also moulded with foliage. Inside, on the bottom, is painted a Chinese landscape, with buildings and boats on a lake; the sides are painted with sprays of flowers and insects, and with a floral border round the rim. A band of similar floral ornament is painted round the outside above the foot. H. $5\frac{1}{2}$ in., L. $15\frac{1}{8}$ in., W. 13 in.

Formerly ascribed to Bow; *see* note on No. 35.

53. Pair of Flower-holders, moulded in relief and painted in underglaze blue. Mark, somewhat resembling a dagger in blue (No. 36). About 1755. (Plate 61.)

In the form of a cornucopia, flat at the back and moulded in front with a landscape in which are cattle and buildings; at the lower end are floral sprays moulded in relief or painted in blue, and round the top is a border of foliated scrolls in relief above a band of floral and diaper ornament in blue. H. $8\frac{1}{2}$ in., $8\frac{5}{8}$ in., W. $6\frac{1}{2}$ in., $6\frac{5}{8}$ in. respectively.

A pair of Staffordshire salt-glazed flower-holders in the Schreiber Collection (No. 873) are from a similar mould. For the mark, *see* Hobson, *Worcester Porcelain*, p. 44.

493. Bonbonnière, painted in colours and gilt, with hinged brass mount. Inside the lid are the arms of Downes. About 1770.

Circular, with concave sides and slightly convex lid. On the top and sides and underneath the bottom are bouquets or garlands of flowers in natural colours, in shaped panels bordered with gilt rococo scrollwork and reserved in white on a green ground painted to imitate shagreen. The shield inside the lid—argent three pallets wavy gules—is enclosed by rococo scrolls and garlands of flowers painted *en camaïeu* in crimson and purple; it is surmounted by the crest, a wolf's head erased. H. $1\frac{7}{16}$ in., diam. $2\frac{3}{4}$ in.

494. Pipe-bowl, moulded in relief and painted in colours, with mounts, chain and hinged perforated lid of brass. About 1770.

The upper part of the bowl is of slightly bulbous form, and is painted on either side with a bouquet in natural colours. The lower part is moulded in the form of a coiled fish, from the open mouth of which issues the base of the stem. The head, fins and tail are picked out in colours. H. 4 in., W. $2\frac{1}{2}$ in.

Church, fig. 35.

§ 2. *PIECES FOR DOMESTIC USE.*

Nos. 495–675.

Variously decorated with moulding in relief, gilding, painting in blue under or over the glaze, or in other enamel colours, or transfer prints in black, red, lilac or purple over the glaze, with or without washes of enamel colour, or in blue under the glaze.

495. Hand Candlestick, painted in colours and gilt. About 1770.

Circular tray bordered with gilt scrolls in relief, within which are sprays of flowers in colours. The socket is moulded with foliated ornament, edged with green. Under the scrolled loop handle is a mask in relief. H. $2\frac{1}{4}$ in., diam. $5\frac{3}{4}$ in.

496. Sauce-boat, moulded in relief and painted in underglaze blue. Mark, a crescent in blue. About 1770.

Bowed sides moulded with bunches of flowers, wavy rim, projecting lip, scrolled loop handle. Outside, under the lip, and inside are conventional floral sprays in blue. The inside is also painted with a border of Chinese diaper-pattern. H. $3\frac{1}{2}$ in., L. $6\frac{3}{4}$ in.

Of the same model as a sauce-boat of Bristol porcelain (No. 744), and two of Staffordshire salt-glazed stoneware (Nos. 891, 899) in the Schreiber Collection.

[**497.** Pair of Sauce-boats, Lowestoft porcelain, *see* p. 159.]

88. Sauce-boat, moulded in low relief and printed in black. About 1755. (Plate 61.)

Wavy rim, projecting lip, scrolled loop handle. On either side are rococo scrolls in relief forming panels which are printed with a squirrel and pheasant respectively in oval frames surrounded by scrollwork and flowers. On the front is a rose, and inside on the bottom is a milking scene. H. $3\frac{3}{4}$ in., L. $7\frac{3}{4}$ in.

This and the following piece belong to a class formerly attributed to Bow, but shown to be of Worcester origin by the evidence cited in Hobson, *Guide to English Pottery*, p. 111, and *Worcester Porcelain*, p. 43.

89. Sauce-boat, moulded in low relief, printed in black, and painted in colours. About 1755. (Plate 61.)

Wavy rim, projecting lip, scrolled loop handle. On either side are rococo scrolls in relief picked out in crimson, forming panels which are printed with Chinese figure-subjects; on the front is printed a bird perched on a branch. The foot and inside of the rim are painted with sprays of flowers. Inside on the bottom is printed a boy blowing bubbles among ruins. H. $3\frac{1}{2}$ in., L. $7\frac{7}{8}$ in.

See note on No. 88 above.

786. Pair of Sauce-boats, moulded in relief and printed in black. In four panels on the outside of both are figure-subjects emblematical of the Four Seasons and the Four Ages of Man respectively. About 1755.

Boat-shaped, moulded at the ends with broad fluting, on the sides with wreaths of foliage enclosing the panels. On either side between the panels is a scrolled loop handle rising above the rim, with a knob on the top of it. The two series of prints depict respectively, the one a lady and a gardener with a flower-pot and watering-can, a man and woman reaping corn, a man and woman drinking wine in a vineyard, and a man skating pushing a lady in a sledge; the other, a nurse and a child teaching an infant to walk, three boys playing at soldiers, a young couple with a baby, and an aged man and woman amongst leafless trees. Inside on the bottom of each sauce-boat is the same print of swans and other water-fowl amongst trees. H. $3\frac{1}{2}$ in., $3\frac{3}{8}$ in., L. $7\frac{5}{8}$ in., $7\frac{3}{8}$ in., W. $6\frac{3}{8}$ in., $6\frac{3}{8}$ in. respectively.

These sauce-boats were formerly ascribed to Liverpool. They belong, however, to the same class as No. 88; *see* note thereon above. A similar example is figured in Hobson, *Worcester Porcelain*, p. 43.

498. Dish, printed and painted in black. About 1760.

Oblong octagonal. In the middle are two prints of views of classical ruins. In one of these two figures beside a tomb are seen in the foreground. In the other are a man reclining and a woman drawing water at a fountain, which is surmounted by a statue of a triton, while in the background Trajan's Column and the ruins of the Temple of Castor in the Forum at Rome figure conspicuously. The rim is decorated with eight smaller prints of ruins. Below each print is a border of scrolls painted in black. L. $14\frac{1}{2}$ in., W. $10\frac{1}{4}$ in.

The feathery scrollwork painted below the prints on this and the next two specimens may be compared with that on a jug dated 1759 which is figured in Hobson, *Worcester Porcelain*, p. 82.

499. Dish, printed and painted in black. About 1760.

Oblong octagonal. In the middle is a print of a view of classical ruins, with two figures beside a tomb in the foreground; on the rim are eight smaller prints of ruins. Below each print is a border of scrolls painted in black. L. $12\frac{1}{4}$ in., W. $8\frac{3}{8}$ in.

Compare note on No. 498.

499a. Dish, printed in black and painted in purple. About 1760. (Plate 56.)

Oblong octagonal. In the middle is a print of a view of classical ruins with a man reclining and a woman drawing water at a fountain, which is surmounted by a statue of a triton, while in the background Trajan's Column and the ruins of the Temple of Castor at Rome are conspicuous. On the rim are eight smaller landscapes of a similar character. Below each print is a border of scrolls painted in purple. L. $10\frac{7}{8}$ in., W. 8 in.

Compare note on No. 498.

500. Dish, printed in black with the subject known as "The Tea Party," from a plate engraved by Hancock. About 1765.

Moulded in the form of two lettuce-leaves, laid partially one over the other. The print depicts a lady and gentleman in costume of the period seated at a table drinking tea, in a garden with a statue in the distance. In the foreground are a dog and a cat and musical instruments; a negro servant approaches from behind with a kettle. L. $10\frac{3}{8}$ in., W. $7\frac{3}{4}$ in.

An engraving of "The Tea Party" appears on pl. 84 of *The Artist's Vade Mecum*, 3rd edition, published in 1776, in the Library of the British Museum.

58. Dish, moulded in relief, painted in colours and printed in black. About 1760. (Plate 59.)

Oval. The rim is moulded in high relief with a lizard, birds, fishes, insects and flowers among rococo scrolls, painted in colours. In the middle are printed the same two views of classical ruins as are printed on No. 498, and between them a river-scene, with a ship flying a British ensign and other vessels. L. $18\frac{5}{8}$ in., W. $13\frac{1}{2}$ in.

Bought in London in 1884, *see Journals*, ii., p. 433. "I have bought several rather remarkable "pieces to add to the collection . . . a large Bow dish—transfer printed, and with a "border in relief, &c. &c." Another dish from the same mould is known which bears the mark resembling TF in monogram; *see* note on No. 35.

[501. Dish, Bow porcelain, *see* p. 18.]

502. Pair of Dishes, painted in colours and gilt. About 1775. (Plate 63.)

Heart-shaped with gilt edges. On the rim are six exotic birds,—two pairs perched on branches with fruit and foliage, two placed singly flying. In the middle is a group of fruit. Each, L. $10\frac{3}{16}$ in., W. $7\frac{15}{16}$ in.

Burton, *English Porcelain*, fig. 10.

503. Pair of Dessert-dishes, moulded in relief and painted in colours. About 1770. (Plate 63.)

In the form of an oval basket, with low openwork sides, imitating looped wickerwork, and overlaid at either end with vine leaves in relief, the stem forming a loop handle; the leaves and stems are painted in natural colours. In the middle and on the hoops of the basketwork are bouquets or sprays of flowers in colours; the groundwork of the rim between the hoops is coloured canary-yellow. Each, L. 12 in., W. $8\frac{3}{4}$ in.

Of the same model as a dish of Bristol porcelain (No. 749), and another of Staffordshire salt-glazed stoneware (No. 919), in the Schreiber Collection.

504. Dish, moulded in relief and painted in colours. About 1765. (Plate 64.)

Oval with wavy rim, moulded with rococo scrolls and wickerwork pattern and pierced with four panels of open trelliswork. In the middle is a panel surrounded by scrolls painted in colours, with exotic birds among bushes. The scrolls are painted in crimson, and the ground is coloured canary-yellow. L. $10\frac{5}{8}$ in., W. $8\frac{1}{2}$ in.

Bought in London on November 24th, 1884, *see Journals*, ii., p. 458. ". . . took a fancy to a yellow ground open-work Worcester dish. . . ."

505. Dish, printed in black, with a figure of Frederick the Great, King of Prussia, from the same plate, engraved by Hancock, as No. 488. The print is signed "RH Worcester," and dated 1757.

Circular with six-lobed rim. Above the figure are two cupids holding a laurel-wreath and a palm branch. Diam. $6\frac{3}{4}$ in.
Compare No. 488.

72. Saucer-shaped Plate, moulded in relief and printed in black. About 1760. (Plate 56.)

Moulded with ornament resembling feathers radiating from the central medallion, in which is printed a landscape with castles and ruins. Round the medallion, over the moulded ornament, is printed a border of rococo scrollwork and trees. Diam. 7 in.
The print in the middle is a portion of that which occurs again on a cup in the Collection (No. 125).

506. Two Soup-plates, painted in colours and gilt. About 1775. (Plate 60.)

In the middle is a bunch of flowers and fruit in natural colours. The rim has a gilt wavy edge, and is decorated with an irregular border of scale-pattern in crimson, edged with gilt scrolls from which depend sprays of flowers in colours. Each, diam. $8\frac{7}{8}$ in.
These plates are painted by the same hand as two others in the Collection (No. 509). The work of this decorator is discussed in Hobson, *Worcester Porcelain*, p. 91.
Burton, *English Porcelain*, fig. 49, *Porcelain*, fig. xlv.

507. Plate, painted in colours and gilt, in the Japanese style. Mark, a fretted square in blue. About 1770.

In the middle is a floral spray in colours, surrounded by a circular band of underglaze blue on which is a floral pattern reserved in white. From this band four narrow panels radiate to the wavy edge, each decorated with gilt foliage on a bluish-black ground on which is a medallion in reserve enclosing a flower in colours; the fan-shaped compartments between the panels contain alternately an exotic bird perched on a rock and a pair of floral sprays. Except for the circular band in the middle, the design is painted over the glaze, in red, yellow, turquoise-blue and lavender-blue enamel. Diam. $8\frac{9}{16}$ in.

75. Plate, moulded in relief and painted in colours. About 1760. (Plate 61.)

In the middle is a medallion painted with two figures in a landscape (the same subject as occurs on Nos. 115 and 637). The rim is moulded in slight relief with radiating ribs interrupted by panels, bordered by scrolls and foliage in relief, containing bouquets and sprays of flowers painted in colours. Round the edge are also small floral sprays in colours. Diam. $7\frac{1}{4}$ in.
A saucer-mould with the same pattern as this dish, in the museum of the Royal Porcelain Works at Worcester, is figured in Hobson, *Worcester Porcelain*, pl. xiv. 1.

508. Plate, painted in colours and gilt. Mark, a crescent in blue. About 1770.

In the middle is a circular medallion reserved in white and bordered by gilt foliage on a powder-blue ground, which extends over the rim. In the medallion is a bird perched among flowering plants and rockwork in the Japanese style. The rim has a scalloped edge and a border of gilt diaper-pattern and foliage. Diam. $7\frac{1}{2}$ in.
The pattern is the same as that of a service said to have been made for Sir Joshua Reynolds. *See* Hobson, *Worcester Porcelain*, pl. xxxiv. and p. 61.

509. Two Plates, painted in colours and gilt. About 1775. (Plate 63.)

Each is painted in the middle with a different bunch of fruit and flowers in natural colours. The rim has a gilt wavy edge and is decorated with a broad irregular border of floral sprays in gold on a turquoise-blue ground, edged inwards with gilt scrolls. In the interspaces of the border are detached flowers in colours. Each, diam. 9 in.
Painted by the same hand as No. 506; *see* note thereon.

510. PLATE, painted in colours and gilt, in pseudo-Oriental style. About 1770.

In the middle are two long-tailed exotic birds among flowering plants. The rim has a wavy edge and is painted with a border of close red foliage and Chinese trellis-diaper in alternate compartments separated by gilt flowers; within this border are small sprays of flowers and foliage. The painting is in red, green, yellow and blue enamel with small touches of purple. Diam. $7\frac{11}{16}$ in.

Burton, *English Porcelain*, pl. iv.

511. PLATE, painted in colours and gilt. About 1775. (PLATE 60.)

In the middle is an exotic bird among bushes. The rim is painted with sprays of flowers in natural colours and has a gilt wavy edge. Diam. $8\frac{7}{8}$ in.

512. TWO PLATES, painted in colours and gilt. About 1775. (PLATE 63.)

In the middle are scattered bouquets and detached flowers in natural colours. The rim is decorated with panels alternately coloured turquoise-blue and painted with trellis-pattern in red and gold. It has a gilt wavy edge. Each, diam. $8\frac{7}{8}$ in.

Burton, *English Porcelain*, fig. 50, *Porcelain*, fig. xlv.

513. TWO PLATES, decorated with prints in lilac painted over in red, green and yellow enamel and with gilding. About 1770.

In the middle of each is a different landscape with ruins and trees, in one case with, in the other without, figures. The rim has a gilt scalloped edge. Each, diam. $7\frac{1}{2}$ in.

[514, 515. PLATES, Bow porcelain, *see* p. 19.]

516. PLATE, painted in colours and gilt. About 1770.

The middle is painted with detached sprigs of flowers in natural colours. The rim has a gilt scalloped edge, and is divided into panels alternately coloured with *bleu de roi* enamel and decorated with gilt floral sprays. Diam. $6\frac{1}{4}$ in.

516a. PLATE, painted in colours and gilt. The subject of the painting, "*Spaniel and Wounded Pheasant*," is written in red on the back above the mark, "*Chamberlains Worcester* & 63 *Piccadilly London*" (No. 49), also in red. 1814–1816. (PLATE 68.)

The subject, a spaniel appearing from under a bush in pursuit of a pheasant in a wooded landscape, is painted in an eight-sided panel with broad gilt border, on a pale salmon-pink ground veined with gilding in imitation of marble. The rim is encircled by a formal gilt border. Diam. $9\frac{1}{2}$ in.

The panel is probably the work of Humphrey Chamberlain, who died in 1824; another plate from the same service is in the British Museum (*see* Hobson, *Worcester Porcelain*, pl. cvi, 5, p. 151). The mark was used from 1814 to 1816, when the London warehouse for Messrs. Chamberlains' works was in Piccadilly.

517. PAIR OF SAUCER-SHAPED PLATES, painted in colours and gilt in imitation of Chinese porcelain. Mark, four simulated Chinese characters within a double circle, in blue (No. 47). About 1770. (PLATE 55.)

The decoration is identical with that of the saucer, No. 655, except that the half-chrysanthemums and blue discs are here four times repeated. Each, diam. $7\frac{1}{8}$ in.

See note on No. 655. Other pieces of the same service are Nos. 614, 619 and 632.

518. TWO PLATES, "pencilled" in black in the manner of Chinese porcelain decorated with copies of European engravings. About 1755. (PLATE 61.)

The design is made up on each plate of a Chinaman riding a buffalo, a pine-tree, rocks, buildings, and a bird flying. Each, diam. $6\frac{5}{8}$ in.

A similar plate in the Royal Porcelain Works Museum, Worcester, is figured by Hobson, *Worcester Porcelain*, pl. liv., fig. 1; *see* also p. 83 of the same work.

519. DESSERT-BASKET, with applied decoration, painted in colours and gilt. About 1770.

Oval, with sides pierced in imitation of wickerwork and flowers, coloured pink, applied at the intersections. At either end is a loop handle rising above the rim in the form of a twig from which spring flowers and leaves in high relief coloured after nature. Inside, on the bottom, is a group of fruit painted in colours. H. $4\frac{1}{2}$ in., L. $10\frac{1}{2}$ in., W. $8\frac{1}{2}$ in.

520. BASKET AND STAND, with applied decoration, printed and painted in underglaze blue. Mark, on the basket, a shaded crescent, printed in blue. About 1765. (PLATE 65.)

The basket is of shaped oval form with wavy rim, the sides being pierced in imitation of wickerwork, with flowers applied at the intersections. At either end is a handle rising above the rim in the form of a vine-stem with leaves and bunches of grapes in relief. Inside, on the bottom, and in the middle of the stand, is a group of conventional fruit printed in blue. Both pieces are painted round the inside with a border of diaper and floral ornament in the Chinese style. The stand has a shell handle at either end and a moulded edge. Basket, H. $3\frac{5}{8}$ in., L. 9 in., W. $7\frac{1}{8}$ in.; stand, L. $10\frac{3}{4}$ in., W. $8\frac{1}{2}$ in.

521. BASKET, with applied decoration, printed and painted in underglaze blue. Mark, a shaded crescent printed in blue. About 1765.

Of shaped oval form, with wavy edge, the sides pierced with openwork different in design from that of No. 520. At either end is a handle rising above the rim in the form of a twig, from which spring flowers and leaves in high relief picked out in blue. Round the inside is a border of diaper and floral ornament in the Chinese style, also painted, and on the bottom a print of fruit from the same plate as that on No. 520, with the addition of two butterflies and a detached spray of flowers. H. $4\frac{5}{8}$ in., L. $13\frac{7}{8}$ in., W. $10\frac{5}{8}$ in.

522. PAIR OF BASKETS, printed in black and painted in crimson. About 1760.

Circular; the sides are pierced in the form of intersecting circles with rosettes, coloured crimson, applied on the outside at the points of intersection. Similar rosettes, and round the bottom a border of scrolls, are also painted on the inside; on the bottom is a print of a garden scene with a girl dancing to the music of bagpipes played by a seated man. Each, H. 2 in., diam. $5\frac{3}{8}$ in.

523. BOWL, painted in colours and gilt. In the middle are the arms of Nicholas Loftus, second Earl of Ely of the first creation (b. 1738, succeeded to the title 1766, d. 1769). Mark, a fretted square in blue. About 1766. (PLATE 64.)

The sides are scalloped and decorated internally with gilt floral sprays on a dark powder-blue ground edged with gilt scrollwork. The arms consist of a shield with supporters (two eagles, wings inverted, argent, each charged on the breast with a trefoil slipped azure), motto ("LOYAL AU MORT," *sic*), and earl's coronet surmounted by a helmet bearing the crest (a boar's head erased and erect argent langued gules); garlands of flowers in colours are trailed in the interspaces. The shield is charged quarterly, 1st and 4th grand quarters, quarterly, 1st, sable a chevron engrailed ermine between three trefoils slipped argent, for Loftus; 2nd, azure, a chevron between three fleames or, for Chetham; 3rd, or, a chevron gules between three bugle-horns sable stringed azure, for Crewkerne; 4th, gyronny of eight argent and sable, a saltire engrailed between four *fleurs-de-lys*, the stems converging towards the centre, all counterchanged, also for Loftus: 2nd and 4th grand quarters, quarterly, 1st, vert a lion rampant argent, for Hume; 2nd, argent three piles engrailed gules, for Polworth; 3rd, argent a cross engrailed azure, for Sinclair; 4th, argent, three popinjays vert, beaked and legged gules, for Peddie, impaling quarterly, 1st and 4th, gules three cinquefoils pierced ermine for Hamilton, 2nd and 3rd argent, a lymphad sable, for Arran. H. $3\frac{1}{4}$ in., diam. $11\frac{5}{8}$ in.

Nicholas Loftus was son of Nicholas, the first Earl, by Mary, daughter and heir of Sir Gustavus Hume, Bart., of Castle Hume, co. Fermanagh. The mother of the latter was Sidney, daughter and coheir of James Hamilton, of Manor Hamilton, co. Leitrim.

Bought in London, November 1st, 1884, *see Journals*, ii, p. 453, "Button brought me a wonderfully fine Worcester deep dish or bowl—with the arms of the Elys upon it. . . . it is a noble piece, and though I had to pay dear for it (£20) I am very glad to have it to add to the collection"; also illustration facing p. 452.

524. Pair of Shallow Bowls, moulded in relief and painted in colours. About 1770.

The bowls have a wavy rim and are moulded with a row of six scallop-shells surrounding a rosette in the form of a striped tulip opened out and seen from above, within a lobed yellow border. The shells are represented alternately with the outside and the inside showing, in the former case being coloured red with details in black after nature, in the latter being tinted round the edge in crimson and painted in the middle with a bouquet of flowers in colours. The interspaces between the shells are painted with scrolls in black. Each, H. $2\frac{7}{8}$ in., diam. $9\frac{3}{8}$ in.

525. Pair of Dishes, moulded in relief and painted in colours. About 1770.

Circular with wavy rim. Painted with bouquets of flowers in natural colours, enclosed in a circular medallion and in four shaped panels, which are reserved on a ground of wicker-work pattern moulded in relief and coloured yellow. Round the rim is a border of flowers in colours. Each, H. $2\frac{1}{8}$ in., diam. 9 in.

526. Sweetmeat-tray, painted in underglaze blue. About 1770.

In the form of three shells conjoined, with a mass of smaller shells in the middle surmounted by a dolphin forming the handle. Each shell is painted with sprays of carnations and other flowers and an insect and with a border of Chinese diaper-pattern. H. $5\frac{3}{4}$ in., W. 9 in.

527. Tray, of the form known as the "Blind Earl's pattern," painted in colours and gilt. About 1770.

Oval with scalloped rim; moulded with rose foliage and two rose-buds, the stalks of which form loop handles at either end. The middle is painted with sprays of flowers; the rim has an apple-green border edged inwards with gilt scrolls. L. $5\frac{1}{2}$ in., W. $4\frac{5}{8}$ in.

This relief pattern is popularly supposed to have been designed expressly for the Earl of Coventry, who became blind in 1779, *see* Binns, *Century of Potting*, p. 96; as shown by Hobson, however (*Worcester Porcelain*, p. 47), though a service of the pattern may have been ordered by the earl, it was in existence long before the date named and was used at Bow and Chelsea as well as at Worcester.

528. Tray, of the "Blind Earl's pattern," painted in colours and gilt. About 1770.

Similar in form and decoration to the last piece, from which it differs in being circular instead of oval. W. $6\frac{1}{4}$ in.

See note on No. 527.

529. Pair of Trays, of the "Blind Earl's pattern," painted on underglaze blue. Mark, a crescent in blue (No. 39). About 1770.

Of the same form as No. 528. The rose-buds and leaves are picked out in blue and insects are painted in the intervals between them. Each, diam. $5\frac{3}{4}$ in. *See* note on No. 527.

530. Tray, moulded in relief and painted in blue. Mark, a crescent in blue. About 1770.

Moulded in the shape of a poplar-leaf, apparently from a cast of an actual leaf, and painted with sprays of flowers. W. $5\frac{1}{4}$ in.

[531. Pair of Trays, Lowestoft porcelain, *see* p. 159.]

532. Dish, printed in black and gilt. About 1770.

Moulded in the form of a leaf. In the middle is a view of a ruined monument with a man about to bathe in a pool in the foreground. Near the edge, which is bordered with a gilt line, are sprays of flowers. W. $8\frac{1}{4}$ in.

533. Pair of Pickle-trays, printed in black. About 1765.

Both are moulded in the form of an ivy-leaf and printed inside with the same subject as the cup and saucer, No. 670, under which the print is described. Each, W. $3\frac{3}{4}$ in.

534. Pair of Trays, painted in colours. About 1755. (Plate 61.)

Both are in the form of a conventional shell with wavy edge fringed with crimson, and are painted inside with a bird flying, and another perched on a rock amid flowering plants beside water. Each, H. $2\frac{1}{2}$ in., W. $4\frac{7}{8}$ in.

535. Pair of Custard-cups and Covers, decorated with a design in gold derived from Japanese porcelain. About 1765.

The design consists of wavy lines forming the outline of the petals of a flower. The handle of the covers is in the form of a rose with two leaves. Each, H. $3\frac{1}{2}$ in., diam. $2\frac{3}{8}$ in.

Compare Hobson, *Worcester Porcelain*, pl. xxxi., No. 2.

536. Cup and Cover, decorated with gilding. About 1765.

The cup is semi-ovoid with high foot; round the top and round the cover, which is surmounted by a handle in the form of a flower and leaves, is a row of lozenge-shaped and circular perforations. H. $4\frac{1}{4}$ in., diam. $2\frac{1}{2}$ in.

537. Punch-bowl, painted in colours and gilt. Mark, a fretted square in blue. About 1770. (Plate 65.)

The outside is decorated with shaped panels outlined by gilt rococo scrolls and reserved in white on a ground of dark blue scale-pattern. The two larger panels are painted with a group of exotic birds among bushes in a landscape, while a similar group is painted inside the bowl on the bottom. In the smaller panels are single birds perched on branches, or sprays of flowers. Round the rim inside is a border of gilt conventional ornament, below which are sprays of flowers. H. $4\frac{3}{4}$ in., diam. 11 in.

538. Punch-bowl, painted in colours and gilt. About 1780.

Decorated with cornflowers and foliage, arranged in two wreaths round the inside, and outside in a wreath round the rim and in detached sprigs forming a diaper pattern over the remaining surface. H. 5 in., diam. $11\frac{1}{8}$ in.

The pattern is known as the "French" or "Angoulême sprig pattern," *see* note on Derby custard-cups, No. 463.

539. Punch-bowl, printed in black and gilt. About 1770. (Plate 58.)

On the outside is a continuous landscape with a fox-hunt. Inside on the bottom is a print of a huntsman dismounted blowing his horn and holding up the dead fox, with the hounds pressing round him; on the sides are four groups of hounds with various dead game. The edge is encircled with a gilt band. H. $4\frac{1}{2}$ in., diam. $10\frac{7}{8}$ in.

Two of the subjects in the interior occur on a smaller scale on copper-plates in the Royal Worcester Porcelain Works Museum; proofs from them accompany the Schreiber Collection (No. 1837). In the catalogue of a sale by Mr. Christie of Worcester porcelain in December, 1769, one of the lots is "A beautiful bowl with fox chase, jet enamelled, and a large jug, 1*l.* 5s."; *see* Nightingale, p. 96.

787. Jug, painted in colours and gilt. About 1760. (Plate 52.)

Ovoid body, cylindrical neck with projecting lip moulded with a mask, loop handle. Round the top is a broad underglaze blue border veined with gold in imitation of marble; the remaining surface is painted with bouquets and sprays of flowers in colours. H. $9\frac{3}{4}$ in., diam. $5\frac{3}{4}$ in.

See note on No. 787a.

787a. Jug, painted in colours and gilt. About 1760. (Plate 54.)

Ovoid body, cylindrical neck with projecting lip moulded with a mask, loop handle. Round the top is a broad underglaze blue border veined with gold in imitation of marble; the remaining surface is painted with a hunting-scene depicting three mounted men and a boy running with hounds in full cry after a hare. H. $9\frac{3}{4}$ in., diam. $6\frac{1}{16}$ in.

The hunting-scene is derived from the same source as that printed, probably at Liverpool, on an earthenware tea-pot (No. 1108) in the Schreiber Collection. The painting appears to be by the same hand as that on a bowl in the Dyson Perrins Collection, figured in Hobson, *Worcester Porcelain*, pl. v., which is believed to have been painted by Dr. Wall, one of the founders of the Worcester factory. This bowl has a blue and gold marbled ground similar to the border on the neck of Nos. 787 and 787a. Other vases with figure-subjects and marbling in the same style, in a private collection in Lancashire, are traditionally ascribed to Worcester. The Schreiber jugs were formerly attributed to Liverpool.

788. Jug, painted in colours and gilt. Mark, "L" and a short stroke, incised. About 1760. (Plate 52.)

Pear-shaped with expanding neck, projecting lip, and scrolled loop handle. On one side is a lady seated reading beneath a tree, with a gentleman playing a flute standing before her, and a dog lying on the ground at his feet; on the other side is a lady, also sitting beneath a tree, and standing by her knee, a little boy who holds a crested bird perched on his left hand. The figures are attired in dress of the middle of the 18th century. On the front are sprays of flowers and a butterfly in natural colours. Round the rim is a conventional border of Chinese character in red and gold. H. $7\frac{1}{4}$ in., diam. $4\frac{3}{4}$ in.

This piece has formerly been regarded as probably of Liverpool origin, whilst Solon (*English Porcelain*, p. 80) ascribes it to Longton Hall. The style of the figure-painting, however, is similar to that of Nos. 787, 787a, whilst the flower-painting approaches that on a sauce-boat in the Museum (No. 3244–1853), marked with a circle crossed by an arrow, which is attributed to Worcester; the form is that of the printed jug No. 546.

Solon, pl. x.

540. Jug, moulded in relief, painted in colours and gilt. About 1765. (Plate 60.)

Ovoid body, cylindrical neck, with crowned bearded mask in relief under the lip, rococo-scrolled handle. The body is moulded into leaf-shaped panels, and painted with Chinese landscapes in crimson enclosed within two large and three small quatrefoil panels, reserved on a canary-yellow ground on which are sprays of chrysanthemums and other flowers and foliage in colours and gold. The neck is painted with similar sprays on a yellow ground between a band of gilt flowers and close red foliage and a border of leaves in relief coloured green with red flowers between them. H. $10\frac{7}{8}$ in., diam. $7\frac{1}{4}$ in.

Compare note on No. 484.

541. Jug, moulded in relief, decorated with prints in lilac, from plates by Hancock, painted over in colours. About 1760. (Plate 59.)

Of the same form as the last piece, except for the border of relief ornament round the top of the neck, which is of slightly different pattern. On the body are three shaped panels outlined with crimson scrolls and reserved on a canary-yellow ground, which is diversified with butterflies and other insects painted over it at intervals in colours. The panels enclose respectively the following printed subjects:—(1) a milkmaid carrying a pail on her head, and another being relieved of her pail by a man; (2) a boy conversing with a milkmaid, who stands with a yoke on her shoulders and pails beside her beneath a tree, to the right of which are two cows, and to the left a dog, copied from an engraving by Francis Vivares published in 1760, after a painting by Thomas Gainsborough entitled "The Rural Lovers," a print of which accompanies the Collection (No. 1823); (3) the milking-scene already described under No. 487, taken from "A view of Woobourn" engraved by Luke Sullivan and dated 1759. The neck is painted with

butterflies in colours on a yellow ground, between a band of flowers in natural colours and a border consisting of leaf ornament in relief and roses in colours. H. $11\frac{3}{8}$ in., diam. $7\frac{3}{4}$ in.

Compare Hobson, *Worcester Porcelain*, p. 73. An engraving of the first subject was published by Robert Sayer in 1766 (*see* note on No. 568); it appears on pl. 89 of *The Artist's Vade Mecum*.

97. Jug, painted in colours and gilt, in the style of Japanese Kakiyemon ware. About 1760. (Plate 55.)

Pear-shaped, with loop handle and projecting lip moulded with a bearded mask. On one side are a *prunus*-tree and chrysanthemums, on the other side are other flowering plants. Under the lip are two quails, and round the top is a border of close red foliage and gilt flowers. H. $6\frac{3}{4}$ in., diam. $5\frac{7}{8}$ in.

Mew, pl. v.

542. Jug, moulded in relief and painted in colours. About 1765. (Plate 62.)

Ovoid body, cylindrical neck, loop handle with acanthus-leaf in relief. The body moulded into leaf-shaped panels. On the front is a landscape with a goldfinch and other birds perched on a tree in the foreground and buildings in the distance. A goose and other birds flying are scattered over the remainder of the body. Round the neck is a border of leaves in relief between two bands of scrollwork in purple. H. $8\frac{1}{16}$ in., diam. $5\frac{3}{4}$ in.

For form and manner of painting, this piece may be compared with a jug, dated 1757, belonging to the Corporation of Worcester, which is figured in Hobson, *Worcester Porcelain*, pl. c., 1.

543. Jug, moulded in relief and painted in colours. About 1755. (Plate 60.)

Pear-shaped body, contracted neck, expanding mouth with projecting lip, scrolled loop handle, three small scrolled feet springing from cabbage-leaves moulded in relief on the body. The body and neck are divided by grooves into six lobes; on either side of the former is a landscape in a shaped panel bordered by relief scrollwork coloured purple. Below the lip is painted a rose, and on the neck are small insects. Round the rim is a border of leafy scrolls in purple. H. $7\frac{3}{8}$ in., diam. $4\frac{7}{8}$ in.

544. Jug, moulded in relief, painted in colours and gilt. About 1770. (Plate 62.)

Of the same form as No. 541. On the front is a medallion with a formal border in turquoise-blue edged with gilt scrolls enclosing a landscape with a river and buildings; this medallion is flanked by festoons of fruit in natural colours suspended from a border of formal ornament in *bleu de roi* and gold which encircles the neck. Bands of similar ornament surround the shoulder, passing over the festoons, and the base. Insects in colours are scattered in the interspaces of the design. H. 8 in., diam. $5\frac{5}{8}$ in.

545. Jug, moulded in relief and printed in black from plates engraved by James Ross. On the front of the body are the arms and emblems of the Freemasons, with figures of three masons, and scrolls with the mottoes "AMOR HONOR ET JUSTITIA" and "SIT LUX ET LUX FUIT." About 1765. (Plate 58.)

Of the same form as No. 541. The print on the front is flanked by two groups of ruins, in each of which is conspicuous a pyramid with, in one case, a terrestrial, in the other a celestial globe fixed on its apex. The neck is decorated on either side with the same print of a bouquet of flowers tied with a ribbon. The lip has been broken off and replaced in silver. H. 8 in., diam. $5\frac{1}{2}$ in.

Proofs from plates in the possession of the Royal Worcester Porcelain Factory, of the subjects with which the jug is decorated, accompany the Collection in two sizes, Nos. 1831, 1832; the smaller engravings bear the signatures "*J. Ross Vigorniensis sculp.*," and "*J. Ross sculp.*" Ross entered the employment of the factory as assistant to Hancock in 1765: *see* Hobson, *Worcester Porcelain*, p. 77.

546. Jug, printed in black with a bust portrait of King George II. (1727—1760) from a plate by Hancock, adapted from a portrait, painted in 1753, by Thomas Worlidge, and with other subjects. Below one of these is the signature "R H Worcester," with an anchor, the mark of Richard Holdship. About 1755.

Pear-shaped body, projecting lip, loop handle. The bust is placed on one side of the body; on the other is the same print of shipping as occurs on the dish, No. 58. On the front, below the lip, is the signed print, inscribed on a scroll "Liberty"; it represents a boy holding a cap of Liberty on a staff, seated amidst military trophies, with a royal crown above the whole. H. $7\frac{1}{4}$ in., diam. 5 in.

547. Jug, printed in black from a plate by Hancock with a half-length portrait of Frederick the Great, King of Prussia (b. 1712, d. 1786), after a painting by Antoine Pesne, formerly in the collection of the Princess Dowager of Wales, of which an engraving by Richard Houston accompanies the collection (No. 1886). About 1760.

Bulbous body, with loop handle, and projecting lip moulded in the form of a satyr's mask. Above the portrait, which occupies one side of the jug, is a cupid with a laurel wreath; below it is the title "KING OF PRUSSIA." On the reverse side, and below the lip respectively are the figure of Fame blowing two trumpets, and the trophy of arms and inscribed flags, which occur on the vase No. 488; below the trophy is the signature "R H Worcester." H. 7 in., diam. $4\frac{3}{8}$ in.

See note on No. 488.

548. Mug, printed in black from the same plates as No. 547. Dated 1757.

Inverted bell-shaped, with loop handle. The prints occupy the same relative positions, and bear the same title and signature as those on No. 547. H. $5\frac{1}{2}$ in., diam. $4\frac{1}{4}$ in.

549. Mug, printed in black from a plate by Hancock with a bust portrait of Frederick the Great, adapted from a painting by Pesne. About 1760. (Plate 57.)

Of the same form as No. 548. The portrait, placed on one side of the mug, is a slightly modified version of the original, showing the head and bust only, and differing in other details from the print on Nos. 547 and 548. Below the bust are a ribbon inscribed "The KING of PRUSSIA, &c., Hancock fecit Worcester," and the additional signature "R H Worcester" accompanied by an anchor, the mark of Holdship. On the reverse side of the mug and on the front are the same subjects as on No. 548, of Fame and a trophy; from the latter the inscribed flags and the signature are omitted. H. $5\frac{1}{2}$ in., diam. $4\frac{1}{4}$ in.

550. Mug, printed in black from the same plates as No. 547. Dated 1757.

Cylindrical with loop handle. The signature of Hancock below the print of the trophy of flags is accompanied by an anchor, the mark of Holdship. H. $4\frac{1}{2}$ in., diam. $3\frac{3}{8}$ in.

551. Mug, printed in black, with a portrait of King George II. from the same plate by Hancock as No. 546. About 1755.

Inverted bell-shaped, with loop handle. The portrait is placed on one side of the mug, the other being occupied by a group of British men-of-war, differing from that on No. 546. On the front is a print of a boy with a cap of Liberty from the same plate as that on No. 546, accompanied by the same signature and mark. H. $4\frac{5}{8}$ in., diam. $3\frac{3}{4}$ in.

552. Mug, printed in black, with a bust portrait of General Wolfe (b. 1727, d. 1759), period with modifications from an engraving by Richard Houston after a sketch

by Captain Harvey Smith. The bust is flanked by figures of Fame and Mars. About 1760. (PLATE 59.)

Cylindrical, with loop handle. Above the portrait is a cupid with a laurel wreath. The figure of Fame is from a different plate from that on No. 488, being represented with a single trumpet and a laurel branch. Mars is shown seated and fully armed, with spear and shield. H. $5\frac{3}{4}$ in., diam. 4 in.

Probably made to commemorate Wolfe's victory and death at Quebec in 1759. Compare note on No. 5.

553. MUG, printed in black from a plate by Hancock with a bust portrait of General John Manners, Marquis of Granby (b. 1721, d. 1770), copied from an engraving by Richard Houston, published in 1760, after a painting by Sir Joshua Reynolds, now in the collection of the Earl of Wemyss. The portrait is flanked by figures of Fame and Mars, from the same plates as those on No. 552. About 1760. (PLATE 59.)

Cylindrical with loop handle. Above the portrait is a cupid with a laurel wreath. H. 6 in., diam. $4\frac{1}{8}$ in.

Probably made to commemorate the victory at Minden in 1759.

Church, fig. 29.

554. MUG, printed in black with a three-quarter length portrait of Admiral Boscawen (b. 1711, d. 1761), and a shield with his arms, both copied from an engraving by John Faber the younger, published in 1747, after a painting by Allan Ramsay; the portrait has been modified by the addition of names, in allusion to the capture of Louisbourg in 1758, to the chart held in the admiral's hands. About 1758. (PLATE 58.)

Cylindrical with loop handle. The portrait is on one side; the shield of arms, in the midst of a naval trophy, is on the front. On the reverse side is a print of two men-of-war, differing from those on Nos. 546 and 551. The chart in the hands of the admiral is marked with the names "Labrado" and "Louisbu," and is also inscribed "Louisbourg" on the rolled-up portion. H. $3\frac{3}{8}$ in., diam. $2\frac{5}{8}$ in.

555. MUG, printed in black from a plate by Hancock with a bust portrait of King George III. (1761—1820), after an engraving by James McArdell, dated 1761, of a painting by Jeremiah Meyer. The bust is flanked by figures of Britannia and Fame. About 1780. (PLATE 58.)

Bell-shaped, with loop handle. Britannia is represented seated with spear and shield, and in her left hand a small statuette of Victory; Fame is depicted almost nude, blowing a trumpet and holding a second trumpet in her left hand. H. $3\frac{3}{8}$ in, diam. $3\frac{3}{4}$ in.

A proof from the plate of the portrait in the possession of the Royal Worcester Porcelain Works accompanies the Collection (No. 1826). This plate was originally engraved about the time of King George's marriage in 1761; the print on this mug has the appearance of a late impression. The style of the figure of Britannia also indicates that the piece was made towards the close of the 18th century. It may have been made to celebrate Lord Rodney's victory at Cape St. Vincent in 1780.

556. MUG, printed in black from a plate attributed to Hancock with a half-length portrait of William Pitt, Earl of Chatham (b. 1708, d. 1778), after a painting by William Hoare, now in the National Portrait Gallery, of which an engraving by Richard Houston accompanies the collection, No. 1866. The portrait is flanked by figures of Fame and Minerva. About 1760. (PLATE 58.)

Bell-shaped, with loop handle. The figure of Fame is from the same plate as that on No. 552. Minerva is represented seated, with Gorgon shield and spear. H. $3\frac{1}{4}$ in., diam. $2\frac{7}{8}$ in.

557. Mug, printed in black. On the front is a print from a plate attributed to Hancock, of Shakespeare leaning on a pedestal decorated with busts of Henry V., Richard III. and Queen Elizabeth, after the monument in Westminster Abbey, executed in 1740 by Peter Scheemakers from the design of William Kent. On either side are figures emblematical of Tragedy and Comedy. About 1770.

Cylindrical with loop handle. The poet is pointing at a scroll inscribed—

" The Cloud-capt Tow . . .
The Georgeous Palac . .
The Solemn Temples
The Great Globe itself
Yea all which it inhe . . .
shall dissolve
And like y^e baseless
Fabrick of a Vision
Leave not a Wreck behind."

H. 6 in., diam. 4 in.

558. Mug, printed in black from plates by James Ross with the same subjects as the jug No. 545. About 1760. (Plate 56.)

Cylindrical, with loop handle. H. $5\frac{7}{8}$ in., diam. $4\frac{1}{8}$ in.

Bought at Amsterdam on August 17th, 1869, *see Journals*, i., p. 33, " At Ganz's we have found . . . a tall Freemason's mug, Worcester, black transfer-printed, 10s."

559. Mug, printed in black with a hunting-scene from the same plate as part of the subject on the exterior of the punch-bowl, No. 539. About 1770.

Cylindrical, with loop handle. H. $5\frac{3}{4}$ in., diam. $3\frac{7}{8}$ in.

560. Mug, printed in black with subjects after Gainsborough and Luke Sullivan from the same plates as those on No. 541. About 1760.

Cylindrical, with loop handle. H. 6 in., diam. $4\frac{1}{8}$ in.

561. Mug, printed in black. On one side is a group of two ladies and a gentleman angling in a park, taken from " A view of the Canal and of the Gothic Tower in the Garden of his Grace the Duke of Argyle at Whitton, in Middlesex," drawn and engraved by William Woollett; on the other side is a print of three ladies with a fortune-teller, who is accompanied by a boy and a dog, from a plate attributed to Hancock, adapted from a painting by Antoine Watteau known as " *La Diseuse d'Aventure*," of which an engraving by Laurent Cars accompanies the collection (No. 1824). About 1760. (Plate 58.)

Cylindrical, with loop handle. The print of the fortune-teller differs from the original by the addition of a man peeping from behind a tree in the background, and in other details. H. $4\frac{3}{4}$ in., diam. $3\frac{9}{16}$ in.

Compare Hobson, *Worcester Porcelain*, p. 73. The subject of " *La Diseuse d'Aventure* " appears as here represented on pl. 84 of *The Artist's Vade Mecum*.

562. Mug, printed in black. On one side is a print from a plate by Hancock of the milking scene from the view of Woobourn, engraved by Luke Sullivan and dated 1759, which occurs on No. 487; on the other side is a group from a painting known as "The May Day," by Francis Hayman, formerly in one of the boxes at Vauxhall Gardens. A photograph of an engraving by Charles Grignion after the latter accompanies the Collection, No. 1825. About 1760.

Cylindrical, with loop handle. The "May Day" group consists of three milkmaids dancing to the music of a violin played by a one-legged fiddler and a man in the background supporting a trophy of plate on his head. H. $4\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in.

The "May Day" subject is explained in Smith, *Book for a Rainy Day*, pp. 14–16:—"The gaiety during the merry month of May was to me most delightful; my feet, though I knew nothing of the positions, kept pace with those of the blooming milkmaids who danced round their garlands of massive plate, hired from the silversmiths to the amount of several hundreds of pounds for the purpose of placing round an obelisk covered with silk fixed upon a chairman's horse. The most showy flowers of the season were arranged so as to fill up the openings between the dishes, plates, butter-boats, cream jugs and tankards. This obelisk was carried by two chairmen in gold-laced hats, six or more handsome milkmaids in pink and blue gowns, drawn through the pocket-holes, for they had one on either side; yellow or scarlet petticoats, neatly quilted; high-heeled shoes; mob-caps, with lappets of lace resting on their shoulders; nosegays in their bosoms; and flat Woffington hats, covered with ribands of every colour. But what crowned the whole of the display was a magnificent silver tea-urn which surmounted the obelisk, the stand of which was profusely decorated with scarlet-tulips. A smart, slender fellow of a fiddler, commonly wearing a sky-blue coat, with his hat profusely covered with ribands, attended; and the master of the group was accompanied by a constable to protect the plate from too close a pressure of the crowd when the maids danced before the doors of his customers.

"One of the subjects selected by Mr. Jonathan Tyers for the artists who decorated the boxes for supper-parties in Vauxhall Gardens was that of milkmaids on May-day. In that picture (which, with the rest painted by Hayman and his pupil, has lately disappeared) the garland of plate was carried by a man on his head; and the milkmaids, who danced to the music of a wooden-legged fiddler, were extremely elegant. They had ruffed cuffs, and their gowns were not drawn through their pocket-holes as in my time; their hats were flat, and not unlike that worn by Peg Woffington, but bore a nearer shape to those now in use by some of the fishwomen in Billingsgate. In Captain M. Laroon's 'Cries of London,' published by Tempest, there is a female entitled 'A Merry Milkmaid.' She is dancing with a small garland of plate upon her head; and from her dress I conclude that the Captain either made his drawing in the latter part of King William III.'s reign or at the commencement of that of Queen Anne."

563. Mug, printed in black. About 1760. (Plate 58.)

Cylindrical, with loop-handle. On one side is the subject of two milkmaids and a man with pails, from a plate by Hancock, which occurs on No. 541; on the other is "The May Day" as on No. 562. H. $4\frac{3}{4}$ in., diam. $3\frac{3}{8}$ in.

Compare notes on Nos. 541 and 562.

[**564.** Mug, Bow porcelain, *see* p. 23.]

565. Mug, printed in black. About 1765. (Plate 56.)

Cylindrical, with loop handle. On either side is a view of classical ruins. One of these with a bearded man looking up at a vase in the foreground, is a modified version of one of the prints on the vase No. 421, and appears to be from the same plate partially recut; in the other a reclining man and a broken bas-relief figure prominently in the foreground. H. $5\frac{7}{8}$ in., diam. 4 in.

566. Mug, printed in black. About 1760. (Plate 58.)

Cylindrical, with loop handle. On one side is the subject of two ladies and a gentleman angling, from the view of Whitton, by William Woollett, which appears on No. 561; on the other side are figures of a lady and gentleman watching a gardener grafting a tree. H. $3\frac{1}{2}$ in., diam. $2\frac{5}{8}$ in.

567. Mug, printed and painted in black. About 1760.

Cylindrical, with loop handle. On the front are three ladies beneath a tree in a garden, one standing and two seated wreathing flowers on hoops. This subject is flanked on either side by butterflies. The handle is painted with scrolls. H. $3\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.

568. Mug, printed in black. About 1770. (Plate 56.)

In the form of an inverted truncated cone. On one side is the subject from a plate by Hancock of a man with two milkmaids which occurs on the jug, No. 541, and cup and saucer, No. 666 ; on the reverse are a youth and a young woman hurrying along, carrying the one a hay-rake, the other a pitch-fork, in a landscape with buildings. H. $3\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in.

Engravings of both subjects, published by Robert Sayer in 1766, were formerly included in the Merton Thoms Collection, sold in 1910. They appear on plate 89 in *The Artist's Vade Mecum*, 3rd edition, published in 1776, in the Library of the British Museum.

569. Mug, decorated with prints in black washed over with green enamel. About 1765. (Plate 58.)

Cylindrical, with loop handle. On one side is a view, in the Dutch manner, of an inn, with a man drinking at the top of a flight of steps and another standing beside a barrel. On the other side is a girl on a ladder closing the door of a large bird-coop mounted on stakes beside a stream; in the background is another girl leaning on the rail of a wooden footbridge. H. $3\frac{3}{8}$ in., diam. $2\frac{5}{8}$ in.

570. Mug, decorated with prints in lilac washed over with enamel colours. About 1765. (Plate 58.)

Cylindrical, with loop handle. On one side is the subject of a girl at a bird-coop which appears on No. 569. On the other is a view of a cottage near a stone bridge over a stream in which two laundresses are washing clothes ; a boy leans blowing bubbles over the rail of the bridge. The colours used are green, yellow, blue, and reddish-brown. H. $3\frac{1}{2}$ in., diam. $2\frac{7}{8}$ in.

571. Mug, printed in blue. Mark, a shaded crescent printed in blue, and "July 31 1773" incised (No. 44). Dated 1773.

Cylindrical, with loop handle. Printed with a carnation and other sprays of flowers and a butterfly. H. $5\frac{1}{2}$ in., diam. $3\frac{3}{4}$ in.

Hobson, *Worcester Porcelain*, pl. xix, fig. 4. The mark is reproduced in Chaffers, *Marks and Monograms*, 13th edition, p. 793.

572. Mug, painted in colours and gilt. On the front is a shield with the arms of Sir Bellingham Graham, 5th Bart., of Norton-Conyers, Yorkshire (d. 1790). About 1780.

Cylindrical, with loop handle. The shield, which is incorrectly rendered, is charged quarterly, 1st and 4th, argent, a fess chequy argent and azure, on a chief azure, three escallops or, between the two ordinaries a chevronel gules; 2nd and 4th, argent a martlet or, charged on the breast with a fret sable, in its beak an olive-twig slipped proper; over all on an inescutcheon sable a sinister hand erect gules. Small detached sprays of flowers are scattered over the remaining surface of the mug ; round the rim is a gilt band. H. $5\frac{3}{4}$ in., diam. 4 in.

This piece has the appearance of having been decorated by an enameller outside the Worcester factory, possibly in London The arms correctly rendered should be quarterly, 1st and 4th, or on a chief sable three escallops of the field, for Graham ; 2nd and 3rd, or a fess chequy argent and azure, in chief a chevronel gules, for Stuart; 2nd and 3rd, per chevron embattled or and azure, three martlets counterchanged, two and one, those in chief charged on the breast with a fret of the first and that in base with a fret sable, for Wilson; over all on an inescutcheon argent, a sinister hand erect gules. Sir Bellingham Graham married Elizabeth, daughter of Benjamin Hudson by Elizabeth daughter and heir of Thomas Wilson, of Bridlington. The arms of Wilson were granted to the first-named lady in 1766 ; she died in 1767. Sir Bellingham Graham died in 1790, and was succeeded in the title by a son of the same name. The mug would therefore appear to have been painted between 1767 and 1790. Its style is against the probability of its having been made for the 6th baronet.

Journals, ii., illustration facing p. 278.

573. Mug, painted in colours and gilt. On the front is a shield with the arms of Martindale, of Cumberland. Under the bottom are the initials "I M" in ornamental characters and the date "April. 5th 1770," in gold. (Plate 66.)

Cylindrical, with loop handle. The shield is charged barry of six argent and gules, over all a bend sable; it is of rococo form, surrounded by scrollwork and bunches of grapes with foliage in natural colours, and is supported by a boy with a blue scarf thrown over one shoulder, holding in his right hand a rod twined about with vine. A ribbon below the shield bears the motto "MERITE FORTUNE." Bouquets and sprays of flowers in rich gilding are distributed over the remaining surface. H. $5\frac{7}{8}$ in., diam. 4 in.

Journals, ii., illustration facing p. 278; Hobson, *Worcester Porcelain*, pl. xcviii, fig. 5.

574. Mug, painted in colours and gilt. Mark, a crescent in overglaze blue enamel. About 1770. (Plate 65.)

Cylindrical, with loop handle. On the front are the initials "I S M" in gold within a garland of flowers in colours; on either side are bouquets in gold. Round the top and base are conventional borders in overglaze blue (*bleu de roi*). H. 6 in., diam. 4 in.

575. Pair of Mugs, painted in colours and gilt. About 1770. (Plate 65.)

Cylindrical, with loop handle. In front of one are the initials "*D A M C*" and of the other "*J M W*," in gold within a wavy gilt framework, intertwined with a wavy wreath of light blue husk-pattern and embellished with small sprays of flowers in colours. On either side of both mugs are a bow and an arrow respectively, each wreathed with flowers in natural colours. Small sprays are scattered over the remaining surfaces. Each, H. $5\frac{7}{8}$ in., diam. $3\frac{7}{8}$ in.

576. Pair of Mugs, painted in colours and gilt. About 1765. (Plate 62.)

Bell-shaped, with loop handle. On either side is a Chinese landscape in crimson enclosed within a quatrefoil-shaped panel reserved on a canary-yellow ground, on which are scattered sprays of chrysanthemums and other flowers in colours. Round the top is a border of gilt flowers and close red foliage. H. $5\frac{5}{8}$ in., diam. $4\frac{1}{2}$ in.

Compare note on No. 484.

577. Mug, painted *en camaïeu* in colours. On the front is the crest of Cooke. About 1760. (Plate 62.)

Inverted bell-shaped, with loop handle. The crest, painted in grey, with crimson scrollwork below it, consists of a winged unicorn's head. It is enclosed within a border of rococo scrolls in lilac, flanked on either side by a bouquet and sprays of flowers in the same colour. H. $5\frac{5}{8}$ in., diam. $4\frac{1}{4}$ in.

578. Mug, painted in colours. On the front is a shield of arms. About 1760. (Plate 62.)

Inverted bell-shaped, with loop handle. The shield, argent a fess dancetty sable between six billets ermine, is surrounded by rococo scrollwork in crimson against a landscape background in colours, on either side of which are sprays of flowers *en camaïeu* in purple. H. $4\frac{1}{2}$ in., diam. $3\frac{5}{8}$ in.

Similar in style of painting to an armorial jug, dated 1757, belonging to the Corporation of Worcester; *see* note on No. 542.

Journals, ii., illustration facing p. 278.

579. Mug, painted in colours and gilt. Mark, a crescent in underglaze blue. About 1770.

Cylindrical, with loop handle. On the front is painted a classical urn within a panel of gilt rococo scrollwork, enclosed by garlands of flowers in colours. Similar garlands hang on either side of the handle from a border of diaper ornament in gold on an overglaze blue (*bleu de roi*) ground. Round the base is a border of gilt husk-pattern on a similar blue band. H. $5\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in.

580. Mug, painted in colours and gilt. Mark "*W*" in blue (No. 38). About 1770.

Cylindrical, with loop handle. Painted with festoons and sprays of flowers in colours in shaped panels surrounded by gilt rococo scrollwork and reserved in white on a ground of dark blue scale-pattern. H. $4\frac{5}{8}$ in., diam. $3\frac{1}{4}$ in.

581. Mug, painted in colours and gilt. About 1770. (Plate 64.)

Cylindrical, with loop handle. The base is encircled by a narrow border in underglaze blue, with flowers on a wavy stem reserved in white. Above this the surface is divided into vertical panels, alternately wide and narrow. The former are painted in colours with pseudo-Japanese flowering plants and monsters; the latter are decorated with a floral trellis reserved in white on dark underglaze blue ground over which is a diaper of gilt scrollwork. H. $3\frac{3}{4}$ in., diam. $2\frac{7}{8}$ in.

582. Mug, painted in colours and gilt. About 1770.

Cylindrical, with loop handle. Painted with exotic birds and butterflies in two large and two small shaped panels surrounded by gilt rococo scrolls and reserved in white on an apple-green ground. Round the rim inside is a green border edged with gilt scrolls. H. $3\frac{3}{8}$ in., diam. $2\frac{5}{8}$ in.

582a. Mug, painted in colours and gilt. About 1770. (Plate 64.)

Cylindrical, with loop handle. Painted with bouquets and sprays of flowers in two large and two small shaped panels, surrounded by gilt rococo scrolls and reserved in white on an apple-green ground. Round the rim is a white border edged with gilt scrolls. H. $3\frac{3}{8}$ in., diam. $2\frac{5}{8}$ in.

583. Mug, painted in colours and gilt. About 1770. (Plate 65.)

Cylindrical, with loop handle. On the front is an Italian landscape with a waterfall, castle, and bridge, in an oval medallion surrounded by a wreath of husk-pattern in light blue and suspended by crimson ribbons. On either side are bunches of fruit and leaves in natural colours. H. $3\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.

584. Mug, painted in black outline, washed over with green enamel, and in red. About 1765. (Plate 65.)

Cylindrical, with loop handle. On the front is a quatrefoil-shaped panel with red and black border enclosing a landscape with a church in black and green; on one side of the panel is a pheasant perched on a spray, and on the other side are three birds flying, in the same colours. H. $3\frac{1}{4}$ in., diam. $2\frac{5}{8}$ in.

A similar style of decoration was in vogue at Chelsea; compare Nos. 348, 391, &c.

585. Mug, painted in colours and gilt. About 1765. (Plate 64.)

Cylindrical, with loop handle. On either side is a Chinese landscape in crimson enclosed within a quatrefoil-shaped panel reserved on a canary-yellow ground, on which are sprays of chrysanthemums and other flowers in colours. Round the top is a border of gilt flowers and close red foliage. H. $3\frac{1}{4}$ in., diam. $2\frac{3}{4}$ in.

Compare note on No. 484.

586. Mug, painted in colours and gilt. Mark, a crescent in overglaze blue enamel. About 1780.

In the form of an inverted truncated cone. Round the top is a border of chevron pattern and dots in gold on a band of enamel blue (*bleu de roi*); a plain band of the same blue encircles the base. Below the border are festoons of crimson drapery with gilt fringe hanging over oval medallions in blue and gold. Above each festoon is a rosette in crimson, blue and gold. H. $3\frac{1}{4}$ in., diam. 3 in.

587. Tea-service, painted in colours and gilt. About 1775. (Plate 66.)

The service consists of a tea-pot with cover and stand, milk-jug and cover, sugar-basin and cover, tea-poy and cover, bread-and-butter plate, six tea-cups with saucers, and four coffee-cups. The pattern consists of loose wavy garlands of green leaves and small red berries depending from the shoulders or rims of the pieces into shaped panels divided by gilt rococo scrolls. In the centre of the plate, saucers, tea-pot stand, and covers, and round the base of the remaining pieces is a ring or band of herring-bone diaper pattern in crimson. The tea-pot, milk-jug, sugar-basin and tea-poy are ribbed; their covers have knobs in the form of an applied conventional flower with leaves picked out with gilding. The tea-pot is barrel-shaped, with nearly flat cover, ribbed curved spout and loop handle. The milk-jug is pear-shaped with loop handle, small projecting lip and convex cover The sugar-basin and its cover are also of convex form. The tea-poy is ovoid, with narrow cylindrical neck and domed cover. The stand for the tea-pot is moulded in relief with the pattern of rose-leaves and buds known as the "Blind Earl's pattern" (compare No. 527). The cups are ribbed, the plate and saucers fluted. Cups, plate and saucers have a wavy edge. The tea-cups have no handle. Tea-pot, H. $4\frac{7}{8}$ in., diam. $4\frac{1}{4}$ in.; stand, diam. $5\frac{3}{4}$ in.; milk-jug, H. 5 in., diam. $3\frac{1}{8}$ in.; sugar-basin, H. $4\frac{3}{4}$ in. diam. $4\frac{3}{8}$ in.; tea-poy, H. $6\frac{3}{8}$ in., diam. $3\frac{1}{4}$ in.; plate, diam. 8 in.; tea-cups, H. $1\frac{5}{8}$ in., diam. $2\frac{1}{16}$ in.; saucers, diam. $4\frac{3}{4}$ in.; coffee-cups, H. $2\frac{1}{2}$ in., diam. $2\frac{5}{8}$ in.

Church, fig. 36; Burton, *English Porcelain*, pl. xvi; Dillon, *Porcelain*, 1904, pl. xlvi.

588. Tea-pot and Cover, painted in dark blue and red and gilt, in imitation of Chinese porcelain. Mark, a fretted square in blue. About 1770. (Plate 55.)

Globular body, curved spout, ribbed loop handle, convex cover with cone-shaped knob. The surface of both pieces is divided into vertical panels painted with conventional floral and scrolled ornament, alternately red on white and white outlined in gold on blue. H. 6 in., diam. $4\frac{7}{8}$ in.

The same pattern, derived from Chinese porcelain, appears also on Chelsea-Derby porcelain; compare a Chinese cup and saucer in the Museum, No. 3390–1901, and a Chelsea-Derby tea-pot in the Schreiber Collection, No. 450.

589. Tea-pot and Cover, painted in colours and gilt. Mark, a crescent in blue. About 1770. (Plate 63.)

Globular body, curved spout, ribbed loop handle, convex cover with knob in the form of an applied conventional flower with two leaves picked out in gold. The decoration consists of festoons of flowers in colours in large shaped panels, and sprays of foliage in green or crimson in smaller panels, outlined with gilt scrolls and reserved in white on a ground of dark blue scale-pattern. H. $5\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in.

590. Tea-pot and Cover, painted in colours and gilt. About 1770. (Plate 65.)

Globular body, painted on either side with an exotic bird perched on the branch of a tree, curved spout, ribbed loop handle. The domed cover has a knob in the form of a flower and is painted with an insect and a sprig. H. $5\frac{3}{4}$ in., diam. $3\frac{3}{4}$ in.

591. Tea-pot and Cover, painted in colours. About 1765.

Globular body painted with a bouquet and sprays of flowers, fruit and insects, curved spout, loop handle. Slightly convex cover with cone-shaped knob. H. $5\frac{5}{6}$ in., diam. $4\frac{1}{2}$ in.

Painted by the same hand as two tea-pots and two cups and saucers of Chinese porcelain in the Collection (Nos. 812, 813, and 815).

592. Tea-pot and Cover, painted in colours and gilt. About 1775. (Plate 64.)

Globular body, painted on either side with a group of exotic birds among bushes. The slightly convex cover is painted with a similar group and has a pointed knob. The shoulder of the tea-pot is encircled with a scalloped border and the rim of the cover with a band of trellis-diaper in gold. Ribbed loop handle. The spout has been broken off and replaced by one in silver. H. 6 in., diam. $4\frac{3}{4}$ in.

593. Tea-pot and Cover, painted in colours and gilt. About 1775. (Plate 64.)

Ribbed barrel-shaped body with curved spout and wavy loop handle, flat cover with knob in the form of an applied conventional flower with two leaves picked out in gold. On either side of the body and surrounding the attachment of the spout are sprays of flowers in natural colours. On the shoulder is a band of trellis-diaper in black on a turquoise-blue ground, edged with gilt rococo scrolls, which is continued over the edge of the cover. H. 5 in., diam. $4\frac{5}{8}$ in.

594. Tea-pot and Cover, painted in colours and gilt. About 1770. (Plate 63.)

Of the same form as No. 589. Round the shoulder of the tea-pot and the edge of the cover is a border of trellis-diaper in gold on a ground of overglaze blue enamel (*bleu de roi*) edged with gilt rococo scrolls. Respectively below and within this border are groups and scattered bunches of fruit in natural colours. H. $6\frac{5}{8}$ in., diam. $5\frac{1}{4}$ in.

595. Tea-pot and Cover, painted in overglaze blue enamel and gilt. About 1770. (Plate 63.)

Cylindrical body with short straight spout and loop handle in the form of two intertwined stems with foliage; convex cover with handle in the form of a bent twig. Both body and cover are painted with bouquets and sprays of flowers in blue. The handle, spout, and edges are picked out with gilding. H. $4\frac{3}{8}$ in., diam. $4\frac{3}{4}$ in.

"*A complete tea and coffee equipage*, with twisted handles beautifully enamelled in natural groupes of blue flowers, gilt edges forty-three pieces 3*l.* 13*s.*," was one of the lots in the sale of the factory at Messrs. Christies in December, 1769; *see* Nightingale, *Contributions*, p. 98.

[596. Tea-pot, Lowestoft porcelain, *see* p. 159.]

597. Tea-pot and Cover, painted in colours and gilt, in imitation of Japanese Kakiyemon porcelain. About 1760. (Plate 55.)

Fluted bulbous body with curved spout and ribbed loop handle, convex cover, also fluted, with bulb-shaped knob. On either side of the body are a dragon flying among clouds and insects above a pair of crabs and flowering plants, in red, light enamel blue, yellow and green. The crabs and plants are repeated on the cover. Round the shoulder and round the edge of the cover is a narrow band of close red foliage with gilt flowers at intervals. H. 6 in., diam. $5\frac{1}{8}$ in.

598. Tea-pot and Cover, painted in colours and gilt. About 1765.

Bulbous body, with curved fluted spout and loop handle, convex cover with knob in the form of an applied flower and leaves picked out in colours. On the body and cover are bouquets and scattered sprays of flowers in natural colours. H. $6\frac{1}{8}$ in., diam. 5 in.

599. Tea-pot and Cover, painted in colours and gilt. Mark, a fretted square in blue. About 1770. (Plate 55.)

Fluted bulbous body with curved spout and ribbed loop handle, convex cover with knob in the form of an applied flower with two leaves picked out in colours. On either side of the body is a design of conventional chrysanthemums and a fish-like dragon in red, dark enamel blue, green, yellow and gold in the pseudo-Japanese style. Round the shoulder and round the edge of the cover is an irregular turquoise-blue border broken at intervals by reserves with trellis-diaper in red and edged with gilt rococo scrolls. Within this border on the cover, and on the spout, are small chrysanthemum-sprays. H. $5\frac{7}{8}$ in., diam. $5\frac{1}{4}$ in.

600. Tea-pot and Cover, painted in colours and gilt. About 1775. (Plate 64.)

Of the same form as No. 589. On either side of the body is an exotic bird perched on a branch, and on the cover are a sprig of foliage and an insect, all in colours against a ground of close wavy gilt stripes which cover the whole of the body and the outer part of the cover. The spout, of which the top has been broken off and replaced in silver, is decorated with leaf-ornament in gold. H. $5\frac{7}{8}$ in., diam. $4\frac{7}{8}$ in.

601. Tea-pot and Cover, painted in colours and gilt. About 1770.

Similar in form to No. 591. On either side of the body are exotic birds among bushes in a large fan-shaped panel, flanked by butterflies in four circular medallions, reserved in white on a powder-blue ground, which is enriched with gilt chrysanthemum-sprays. The cover is similarly decorated. The spout is left white and painted with formal ornament in crimson. H. $5\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in.

Of the same pattern as No. 658.

602. Tea-pot and Cover, painted in blue and gilt. Mark, a fretted square in blue. About 1770.

Fluted bulbous body with curved ribbed spout and loop handle in the form of two intertwined twigs, convex cover, also fluted, with knob in the form of an applied flower with two leaves painted in colours. The flutings of both body and cover are alternately coloured with enamel blue (*bleu de roi*), and decorated with garlands of flowers in gold on the white ground. H. $5\frac{7}{8}$ in., diam. $5\frac{1}{8}$ in.

Nos. 516 and 656 belong to the same set.

603. Tea-pot and Cover, with gilt decoration. About 1775. (Plate 64.)

Barrel-shaped body with ribbed curved spout and wavy loop handle, nearly flat cover with round knob. On one side of the body are the initials "E T" in monogram among leafy spirals within a shaped panel bordered by rococo scrollwork and hung with festoons; above the panel is perched a bird, and on either side of it, seated each with a bird flying above him on a branch of the scrollwork, are cupids engaged respectively in sounding a conch-shell and in blowing bubbles. On the reverse side is a group of small birds perched on low trees with cottages in the background. The shoulder is encircled by a border of trellis-diaper broken by rosettes in compartments. A similar border on the cover encloses two birds on a branch. The spout is decorated with a cornucopia full of flowers. H. $5\frac{3}{8}$ in., diam. $4\frac{5}{8}$ in.

604. Tea-pot and Cover, painted in colours and gilt. Mark, a fretted square in blue. About 1770. (Plate 67.)

Similar in form to No. 589. The surface of the body is divided by broad powder-blue bands into four panels, which are painted in colours in the Japanese style with birds among rockwork or flowering plants. On the blue bands, amidst gilt foliage, are oval medallions in reserve enclosing floral sprays. Round the middle of the cover and above the foot is a narrow band of flowers on a wavy stem reserved in white on a blue ground. The outer part of the cover is divided by radial powder-blue bands into four panels with floral ornament in colours similar to that on the body. H. $6\frac{1}{4}$ in., diam. $5\frac{5}{16}$ in.

The pattern is that of a service said to have been made for Sir Joshua Reynolds; compare note on No. 508.

605. Tea-pot and Cover, painted in colours and gilt, in imitation of Sèvres porcelain. Mark, "*W*" in blue. About 1775.

Of the same form as No. 593. The sides of the body are painted with garlands of green leaves and red berries, hanging between vertical bands of trelliswork in crimson and gold, from a band in blue enamel (*bleu de roi*) edged with gilding which encircles the shoulder. The base is decorated with a border of cell-pattern in black on a green band edged with gilt scrolls. The cover is similarly ornamented with a *bleu de roi* band, garlands, and trellis, and green cell-pattern arranged concentrically round the knob. H. $4\frac{5}{8}$ in., diam. $4\frac{1}{4}$ in.

Nos. 613, 621, 644 and 657 belong to the same service. The pattern, known as the "hop-trellis" pattern, is copied from Sèvres porcelain; a Sèvres tea-pot in the Museum decorated in this manner (No. C. 188—1913) bears the date-letter for 1764. Compare Hobson, *Worcester Porcelain*, p. 99.

606. Tea-pot and Cover, painted in colours and gilt. About 1770. (Plate 63.)

Of the same form as No. 589. The decoration consists of conventional chrysanthemums and other flowering plants in pseudo-Japanese style, in red, green and yellow, in large and small shaped panels, outlined with gilt scrolls and reserved in white on a ground of dark blue scale-pattern. H. $5\frac{3}{8}$ in., diam. $4\frac{3}{8}$ in.

607. Tea-pot and Cover, printed and painted in black. On one side is a print after a French original of the subject known as "*L'Amour*," from a plate by Hancock, signed "R H Worcester"; the signature is accompanied by an anchor, the mark of Holdship. About 1760. (Plate 56.)

Bulbous body, with curved octagonal spout and ribbed loop handle, slightly convex cover with knob in the form of an applied flower with two leaves. The subject "*L'Amour*" represents a gallant on a garden-seat beside a lady, whose hand he leans forward to kiss. Another lady stands behind. In the foreground are a spaniel and a garden roller, and in the background a fountain with a statue of Neptune in his chariot. The print on the reverse side of the body depicts a lady and gentleman dancing in a landscape to the tune of a fiddle played by another gentleman who is seated. The cover is printed with views of a ruin and a windmill. Interlaced ornament is painted on the handle and spout. H. $5\frac{3}{8}$ in., diam. $4\frac{1}{2}$ in.

For the prints *see* Hobson, *Worcester Porcelain*, p. 73; also Ballantyne, p. 5, where reference is made to a print by a French engraver with French verses beneath, from which the subject is copied.

608. Tea-pot and Cover, decorated with prints in purple painted over in colours and with gilding. On one side is the same subject as appears on No. 489, copied from an engraving by Francis Vivares, published in 1752, after a painting dated 1701 by Pierre Antoine Patel. Mark, a fretted square in blue. About 1770. (Plate 58.)

Globular body with curved foliated spout and loop handle in the form of two intertwined stems, slightly convex cover with knob in the form of an applied flower with two leaves painted in colours. The print after Vivares is described under No. 489. On the other side is a ruined columned structure near a river, with a church beyond it; in the foreground are a lady and two gentlemen. Three small views of ruins decorate the cover. A panel of rococo ornament, uncoloured, is printed on the spout. H. 6 in., diam. $5\frac{1}{4}$ in.

609. Tea-pot and Cover, decorated with prints in purple painted over in colours after a design by Jean Pillement. About 1765. (Plate 56.)

The body is of slightly depressed globular form; in other respects the form is the same as that of No. 588. The print, repeated on either side of the body, represents a Chinese boy standing beside a rococo branch on which another boy sits astride with a bow at the end of a stick in his hands; to the left is a flowering tree, and in the background are seen buildings and water. The cover and spout are also decorated with small prints of rococo scrolls and buildings. H. 5 in., diam. $4\frac{1}{2}$ in.

For the print compare Hobson, *Worcester Porcelain*, pl. 1, fig. 2, p. 85. The figures appear also on a bottle in the collection, No. 482.

115. Tea-pot and Cover, moulded in relief and painted in colours. About 1760.

Globular body moulded in slight relief with vertical ribs interrupted on either side by a panel, bordered with scrolls and foliage coloured crimson, containing a landscape with two figures painted in colours. Round the shoulder, on the curved spout, and on the cover are sprays of flowers. H. $5\frac{3}{4}$ in., diam. $5\frac{1}{4}$ in.

The cover is not that originally made for the tea-pot. The figure-subject appears also on the cups and saucers, No. 637.

118. Tea-pot and Cover, painted in colours. About 1755. (Plate 61.)

The body and cover are moulded with broad vertical bands in slight relief, interrupted by panels enclosed by rococo scrolls and painted with Chinese figures in landscapes. The tea-pot has a loop handle, curved spout painted with a spray of flowers, and four small scrolled feet; the spout has been broken and repaired with a silver nozzle. H. $5\frac{1}{4}$ in., diam. $4\frac{1}{4}$ in.

719. Tea-pot and Cover, moulded in relief, painted in colours and gilt. About 1760. (Plate 61.)

Barrel-shaped body with ribbed loop handle and curved spout, flat cover with knot in the form of an applied flower and two leaves painted in colours. Between two horizontal bands of foliated scrollwork in relief, picked out in crimson, which encircle the body, are on one side a conventional Chinese landscape with a figure of a man fishing, on the other a branch of a fruit-tree in blossom, both moulded in relief and painted in colours. A wreath of similar crimson scrollwork on the cover encloses the knob and two painted sprays of flowers; another floral spray is painted on the spout. H. $4\frac{3}{8}$ in., diam. $3\frac{3}{4}$ in.

One half of the body is from the same mould as that of another tea-pot in the Museum (No. 3243-1901), decorated in blue only, which bears the mark resembling "T F" in monogram; compare note on No. 35.

610. Coffee-pot and Cover, printed in black. On one side of the body is the subject of "The Tea Party," from a plate by Hancock; on the other is a group from a painting by Antoine Watteau known as "*La Diseuse d'Aventure.*" About 1760. (Plate 57.)

Pear-shaped body with long curved spout printed with rococo scrollwork, and loop handle: the slightly convex cover has a knob in the form of an applied flower with two leaves and is decorated with the same views of ruins as are printed on the cover of No. 608. The prints of "The Tea Party" and the "*Diseuse d'Aventure*" are fully described under Nos. 500 and 561. H. $8\frac{1}{8}$ in., diam. $4\frac{3}{8}$ in.

611. Coffee-pot and Cover, printed in black. On one side is the subject known as "*L'Amour,*" from a plate by Hancock. About 1760.

Of the same form as No. 610, except that the cover is highly domed. The subject of "*L'Amour*" is fully described under No. 607. The print on the reverse represents a lady watering flowers in a garden in which are two large ornamental vases. The spout is printed with rococo scrollwork. On the cover are two landscapes with ruins. H. $8\frac{3}{4}$ in., diam. $4\frac{3}{4}$ in.

[**612.** Coffee-pot, Liverpool porcelain, *see* p. 152.]

613. Milk-jug, painted in colours and gilt, in imitation of Sèvres porcelain. About 1775. (Plate 63.)

Ribbed pear-shaped body with projecting lip, scalloped rim, and wavy loop handle. The body is painted with garlands of green leaves and red berries hanging between vertical bands of trelliswork in crimson and gold, from a border in blue enamel (*bleu de roi*) edged with gilding; a similar border encircles the base. H. $4\frac{3}{8}$ in., diam. $3\frac{1}{8}$ in.

See note on No. 605.

614. Milk-jug and Cover, painted in colours and gilt, in imitation of Chinese porcelain. Mark, five simulated Chinese characters within a double circle, in blue. About 1770.

Pear-shaped body with projecting lip and loop handle, domed cover with knob in the form of an applied flower with two leaves painted in colours. Half-chrysanthemums with petals diversely painted in red, blue, green and gold project downwards from the edge and

upwards from the base. Between these are three dark blue discs with gilt trellis-diaper. Two similar discs decorate the cover. The edge of the cover and the base are encircled by a narrow band of flowers on a wavy stem reserved in white on a blue ground. H. $5\frac{3}{8}$ in., diam. $3\frac{3}{16}$ in.

Nos. 517, 619, 632 and 655 belong to the same service. *See* note on No. 655.

615. Milk-jug and Cover, painted in colours and gilt. Mark, a fretted square in blue. About 1770. (Plate 63.)

Of the same form as No. 614. The decoration consists of two exotic birds in colours in large shaped panels and insects in smaller ones which are outlined with gilt rococo scrolls and reserved in white on a ground of dark blue scale-pattern. H. $5\frac{3}{4}$ in., diam. $3\frac{1}{8}$ in.

616. Cream-jug, moulded in relief and painted in blue. Mark, a crescent in blue. About 1765.

Of the same form as a Chelsea cream-jug in the Collection (No. 379). The exterior is painted on one side with conventional flowers, and on the other with trellis-pattern in the Chinese style edged with foliated scrolls. H. $3\frac{3}{8}$ in., W. $4\frac{1}{2}$ in.

617. Cream-jug, moulded in relief and painted in blue. About 1760. (Plate 61.)

Hexagonal, with wavy rim, projecting lip and scrolled loop handle. A Chinese landscape with buildings and a bridge is moulded in low relief on the outside; the inside is painted with floral sprays and on the bottom with the Chinese character *yueh* ("moon") reversed. H. $2\frac{3}{8}$ in., W. $4\frac{1}{8}$ in.

618. Cream-jug, moulded in relief and painted in blue. Mark, a crescent in blue. About 1760. (Plate 61.)

Barrel-shaped, with projecting lip and scrolled loop handle. A rosette hanging from a ribbon is moulded on the front between two leafy scrolls. Round the top and the base are painted borders of Chinese cell-pattern. H. $2\frac{3}{4}$ in., diam. $2\frac{1}{2}$ in.

Hobson, *Worcester Porcelain*, pl. xvi, fig. 3.

619. Tea-poy and Cover, painted in colours and gilt, in imitation of Chinese porcelain. Mark, four simulated Chinese characters within a double circle, in blue. About 1770.

Ovoid body, high foot, narrow cylindrical neck, convex cover with knob in the form of an applied flower and two leaves painted in colours. Half-chrysanthemums with petals diversely painted in red, blue, green and gold, project downwards from a line round the shoulder and upwards from the base. Between these are four dark blue discs with trellis-diaper in gold. Two similar discs decorate the cover. The edge of the cover and the base are encircled by a narrow band of flowers on a wavy stem reserved in white on a blue ground. H. $6\frac{1}{4}$ in., diam. $3\frac{1}{8}$ in.

Nos. 517, 614, 632 and 655 belong to the same service. *See* note on No. 655.

620. Tea-poy and Cover, printed in grey with the same subjects as No. 611. About 1765. (Plate 56.)

Of the same form as No. 619. On the cover are two small views of ruins. H. $6\frac{5}{8}$ in., diam. 3 in.

621. Sugar-bowl and Cover, painted in colours and gilt. About 1775.

Of ribbed convex form; the cover has a wavy edge and a knob in the form of an applied gilt flower with two leaves. Both bowl and cover are painted with garlands of green leaves and red berries, respectively hanging and pointing inwards from a border of blue enamel (*bleu de roi*) edged with gilding. A similar border encircles the base of the bowl and forms a ring round the knob of the cover. H. $4\frac{3}{4}$ in., diam. $4\frac{1}{2}$ in.

See note on No. 605.

622. Sugar-bowl and Cover, painted in colours and gilt. Mark, a fretted square in blue. About 1770.

Of convex form, with ogee-domed cover surmounted by a knob in the form of an applied flower with two leaves painted in colours. Both pieces are decorated in colours with exotic birds among bushes in shaped panels and insects in smaller panels bordered with gilt scrollwork and reserved in white on a ground of dark blue scale-pattern. H. $4\frac{5}{8}$ in., diam. $4\frac{5}{8}$ in.

623. Portion of a Service, consisting of sugar-basin and cover, milk-jug, cake-plate, spoon-tray, two tea-cups and saucers and two coffee-cups, printed in black with the subject known as "*L'Amour*," from a plate by Hancock. The print on the cake-plate is signed "R H Worcester"; the signature is accompanied by an anchor, the mark of Richard Holdship. About 1765.

On the cover of the sugar-basin, which has a knob in the form of a flower, are two groups of ruins. The milk-jug is pear-shaped, with projecting lip, curved rim, and loop handle rising to a sharp point. The spoon-tray is oblong with six scalloped sides. The tea-cups have no handles and are printed inside on the bottom with swans.

Sugar-basin, H. $4\frac{1}{4}$ in., diam. $4\frac{1}{4}$ in.; milk-jug, H. $3\frac{5}{8}$ in., diam. $2\frac{1}{2}$ in.; cake-plate, diam. $6\frac{3}{4}$ in.; spoon-tray, L. $6\frac{1}{8}$ in., W. $3\frac{3}{8}$ in.; tea-cups, H. $1\frac{3}{4}$ in., diam. 3 in.; saucers, diam. $4\frac{3}{4}$ in.; coffee cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in. Compare No. 607.

624. Pair of Basins, painted in colours and gilt, with the "quail pattern" in the style of Japanese Kakiyemon ware. About 1765. (Plate 55.)

Reeded, with scalloped rim. Painted on the outside with two quails, a flowering *prunus* tree, and other plants, and inside with a floral spray on the bottom and a border of gilt conventional flowers among close red foliage round the rim. Each, H. $2\frac{3}{8}$ in., diam. $4\frac{3}{8}$ in.

625. Basin, painted in colours and gilt. Mark, a crescent in red. About 1770.

The outside is painted in colours with pairs of exotic birds among bushes in three fan-shaped panels and insects in three circular medallions between them. The panels and medallions are enclosed by gilt borders, from which spring sprays of flowers also in gold, and are reserved in white on a powder-blue ground. Inside on the bottom are butterflies and other insects in colours. H. $2\frac{5}{8}$ in., diam. 6 in.

626. Bowl, painted in colours and gilt. Mark, a crescent in blue. About 1770.

Fluted, with wavy edge. On the outside are two wreaths of flowers in natural colours twined round a bow and an arrow respectively, and a third wreath in the form of a true lover's knot. Round the edge is a border of blue enamel (*bleu de roi*), with gilt scrolls and pendants. H. 3 in., diam. $6\frac{1}{2}$ in.

Compare No. 631.

627. Basin, printed in black, with subjects from plates by Hancock, each signed "R. Hancock fecit." About 1765.

The outside is decorated with the following prints:—(1) A gentleman standing by a gate in conversation with a milkmaid, who carries a pail on her head; (2) three haymakers beneath a tree, a man sitting and another standing, both with forks, and a woman seated with a rake; (3) the subject of milkmaids and a man which occurs on No. 541. Inside on the bottom is a group of three swans. H. $2\frac{3}{4}$ in., diam. 6 in.

The third of the figure-subjects occurs in an engraving published by Robert Sayer in 1776; *see* note on No. 568.

628. Basin, printed in black. On the outside is the subject known as "*L'Amour*," from a plate by Hancock, signed "R H Worcester"; the signature is accompanied by an anchor, the mark of Richard Holdship. About 1765.

The subject "*L'Amour*" is described under No. 607. The outside is further decorated with three other prints: (1) A lady and gentleman seated on the ground in a landscape, watching the gambols of two dogs; (2) a small domed building with twisted columns; (3) a statue on a pedestal. Inside is the same print of swans as on No. 627. H. $2\frac{7}{8}$ in., diam. 6 in.

629. Tea-pot Stand, printed in black. About 1765. (Plate 58.)

Hexagonal, with fluted rim. Printed in the middle with the view of an inn which occurs on No. 569. Diam. $5\frac{1}{2}$ in.

630. Tea-pot Stand, printed in black from a plate by Hancock, signed "*R. H. fecit*" and painted in the same colour. About 1765. (Plate 58.)

Of the same form as No. 629. The print depicts two Chinamen reclining beneath an awning stretched over a platform of woodwork and masonry. The rim is painted with a border of Chinese trellis-diaper broken by bands enclosing flowers. Diam. $5\frac{5}{8}$ in.

The print appears on pl. 178 of *The Ladies' Amusement*.

631. Tea-pot Stand, painted in colours and decorated with gilding. Mark, a crescent in black enamel. About 1770.

Of the same form as No. 629. A conventional border in blue enamel (*bleu de roi*) and gold is painted on the rim. In the middle is a floral spray in the same colours, within a medallion surrounded by three wreaths of flowers in colours, one in the form of a true lover's knot, the others twined about a bow and an arrow. Diam. $5\frac{7}{8}$ in.

Compare No. 626.

632. Tea-pot Stand, painted in colours and gilt, in imitation of Chinese porcelain. Mark, five simulated Chinese characters within a double circle, in blue. About 1770.

Of the same form as No. 629. Four half-chrysanthemums, with petals diversely painted in red, blue, green and gold, project inwards from the edge of the rim. A chrysanthemum in gold outline, with red and green centre, occupies the middle, within a narrow circular band of flowers on a wavy stem reserved in white on a blue ground; in the intervals are four blue discs with gilt trellis-diaper. Diam. 6 in.

Nos. 517, 614, 619 and 655 belong to the same service. *See* note on No. 655.

633. Tea-pot Stand, painted in colours and gilt. Mark, a crescent in blue. About 1770.

Of the same form as No. 629. Round the rim is a border of chain-pattern in gold on a band of blue enamel (*bleu de roi*) edged with gilt scrolls. In the middle is a small river-scene painted in colours in a medallion surrounded by a border of turquoise-blue husk-pattern; beyond this are three garlands of flowers with butterflies between in natural colours. Diam. 6 in.

634. Spoon-tray, moulded in relief and painted in colours. About 1755. (Plate 61.)

Oval, moulded with floral sprays laid over radial reeding, which is interrupted by small shaped panels painted with Chinese figures in landscapes or flowers. Round the rim is a border of scrolls in crimson. L. $5\frac{7}{8}$ in., W. $3\frac{1}{2}$ in.

635. Spoon-tray, painted in colours and gilt. Mark, a fretted square in blue (No. 42). About 1770.

Of oblong hexagonal form, with scalloped rim. At either end is a lozenge-shaped panel painted in colours with an exotic bird among bushes; between and in the middle are insects in smaller panels. The panels are bordered with gilt scrollwork and reserved in white on a ground of dark blue scale-pattern. L. $5\frac{3}{4}$ in., W. $3\frac{3}{4}$ in.

636. Tea-cup and Saucer, painted in colours and gilt. Mark, "*W*" in blue. About 1775.

Both pieces fluted with scalloped edge. The cup is decorated outside and the saucer inside with a *bleu de roi* border edged with gold; below this is a wavy garland of green leaves with red berries twined about a crimson line. Inside the cup on the bottom, and in the middle of the saucer is a gilt circle enclosing detached leaves and berries. Cup, H. $2\frac{7}{8}$ in., diam. $3\frac{11}{16}$ in.; saucer, diam. $5\frac{1}{4}$ in.

637. Two Tea-cups and Saucers, painted in colours. About 1760.

Both cups and saucers are six-lobed, with brown wavy edge and border of floral ornament moulded in slight relief. Outside the cups are two shaped panels and in the middle of the saucers another similar panel, all painted with the same subject of two figures in costume of the period in a landscape with trees and buildings. The remaining surfaces are decorated with bouquets or sprays of flowers. The cups have no handles. Cups, H. $1\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{15}{16}$ in.

A similar cup and saucer are figured in Hobson, *Worcester Porcelain*, pl. lvii, 1. The subject appears also on a tea-pot in the Collection, No. 115.

638. Two Tea-cups and Saucers, painted in colours and gilt, in the Japanese style. About 1770.

Both cups and saucers are fluted, with wavy edges. The surface of the cups outside and of the saucers inside is divided into four large panels, separated by narrower panels, which radiate from a narrow band with flowers on a wavy stem reserved in white on a ground of underglaze blue. The narrow panels are decorated with a red chrysanthemum among gilt foliage on a ground of powder-blue. The large ones enclose alternately chrysanthemum-plants and branches of *prunus*-blossom in colours and gold. Inside the cups and in the middle of the saucers is also a conventional chrysanthemum. The cups have no handles. Cups, H. $1\frac{5}{8}$ in., diam. $3\frac{1}{16}$ in.; saucers, diam. $4\frac{3}{4}$ in.

639. Two Tea-cups and Saucers, painted in colours. About 1765. (Plate 55.)

Both cups and saucers are octagonal, the sides being alternately painted with flowering plants in red and green in the Japanese style, and plainly coloured with powder-blue. Inside the cups and in the middle of the saucers is a red flower. The cups have no handles. Cups, H. $1\frac{5}{8}$ in., diam. $1\frac{3}{4}$ in.; saucers, diam. $4\frac{3}{4}$ in.

640. Two Tea-cups, moulded in low relief and painted in colours. About 1765.

Moulded outside with a broad band of conventional flowers and foliage on a continuous wavy stem in relief washed over with yellow enamel. Above this, round the rim, is a border of scrolls in crimson interrupted by sprigs of flowers in colours. Inside, on the bottom, is a rose-bud in natural colours. The cups have no handles. Each, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{2}$ in.

641. Two Tea-cups and Saucers, painted in colours with the "quail pattern" in imitation of Japanese Kakiyemon porcelain. Mark, a crescent in red (No. 41). About 1765. (Plate 55.)

Outside the cups and inside the saucers are two quails among flowering plants. Inside both cups and saucers is a narrow border of small yellow flowers among close red foliage. The cups have no handles. Cups, H. $1\frac{7}{8}$ in., diam. $1\frac{5}{8}$ in.; saucers, diam. $4\frac{5}{8}$ in.

642. Tea-cup and Saucer, painted in colours and gilt. Mark, a crescent in blue. About 1770.

Both pieces fluted, with scalloped edges. Inside the cup on the bottom, and in the middle of the saucer is a landscape within a border of foliage in turquoise-blue. Outside the cup and on the rim of the saucer are groups of flowers and butterflies in colours below a formal border in blue enamel (*bleu de roi*) and gold. The cup has no handle. Cup, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. $5\frac{3}{8}$ in.

643. Two Tea-cups and Saucers, painted in colours and gilt. About 1765. (Plate 55.)

The cups are decorated outside and the saucers inside with figures of Chinese children among plants or with sprays of flowers in shaped panels outlined by gilt scrolls and reserved in white on a ground of dark blue scale-pattern. The cups have no handles. Cups, H. $1\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{5}{8}$ in.

644. Tea-cup and Saucer, painted in colours and gilt. Mark, a crescent, on the cup in gold (No. 40), on the saucer in blue enamel over the glaze. About 1775.

Both pieces are fluted and have a scalloped edge. The cup is decorated outside and the saucer inside with pendant garlands of green foliage and red berries alternating with vertical or radial bands of trelliswork in crimson and gold which connect horizontal bands of formal ornament in *bleu de roi* and gold. The cup has no handle. Cup, H. $1\frac{15}{16}$ in., diam. 3 in.; saucer, diam. 5 in.

See note on No. 605.

645. Two Tea-cups and Saucers, moulded in relief, painted in colours and gilt. About 1765.

The cups are decorated outside and the saucers inside with a broad band moulded in relief with conventional flowers and foliage on a continuous wavy stem; round the rims inside is painted a border of closely set flowers and foliage in the style of the Chinese *famille rose*. Inside the cups on the bottom, and in the middle of the saucers is a parrot perched on a wreath of flowers and vine with grapes. The cups have no handles. Cups, H. $1\frac{7}{8}$ in., diam. $3\frac{3}{8}$ in.; saucers, diam. $5\frac{3}{8}$ in.

A block for the mould from which these cups are taken is in the museum of the Royal Porcelain Works, at Worcester, *see* Hobson, *Worcester Porcelain*, pl. xiv., 8; a tea-service "*enamel'd in parrots*" was sold at Christie's in December 1769, *see* Nightingale, *Contributions*, p. 98.

646. Two Tea-cups, painted in dark underglaze blue and gilt. Marked with double "L" in blue enamel in imitation of Sèvres porcelain and with the date in gold (No. 46). Dated 1782.

Both are reeded and have no handle. They are decorated outside with a conventional border in blue and gold from which hang gilt festoons and inside with a floral spray. Each, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.

Bought at Bordeaux, October 22nd, 1875, *see Journals*, i., p. 371, "The Sayers have not nearly such a good stock as they had previously, but we found a little Battersea *étui* with them, and two very curious Worcester cups, bearing a forged Sèvres mark and (in gold) the date 1782." *See also* Hobson, *Worcester Porcelain*, p. 134, and mark No. 128 on p. 190.

647. Two Tea-cups and Saucers, decorated with a design in gold derived from Japanese porcelain. About 1765.

Both pieces are decorated with wavy lines forming the outline of the petals of a flower. The cups have no handles. Cups, H. $1\frac{3}{8}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{5}{8}$ in.

The decoration is the same as that of No. 535; *see* note thereon.

648. Two Tea-cups and Saucers, painted in colours and gilt. About 1775.

Both cups and saucers are fluted and have a gilt scalloped edge. The cups, which have no handles, are painted outside with bunches of fruit in colours below festooned scrolls in gold, and with another group of fruit inside on the bottom. The saucers are decorated with similar scrolls and bunches surrounding a central group. Cups, H. $1\frac{3}{4}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{7}{8}$ in.

649. Two Tea-cups, Coffee-cups, and Saucers, painted in black and turquoise-blue and gilt. About 1780.

Each piece is painted round the rim with a border of beading and rosettes *en grisaille* on a turquoise-blue band. Tea-cups, H. $1\frac{5}{8}$ in., diam. 3 in.; coffee-cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in. saucers, diam. $4\frac{3}{4}$ in.

650. Two Tea-cups and Saucers, painted in colours and gilt. Mark, a fretted square in blue. About 1770.

The cups are painted outside, the saucers inside with exotic birds among bushes and with insects in colours, in shaped panels bordered with gilt scrollwork and reserved in white on a ground of dark blue scale-pattern. The cups have no handles and are painted inside each with a butterfly. Cups, H. $1\frac{3}{4}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{3}{4}$ in.

651. Two Tea-cups and Saucers, painted in colours and gilt. About 1770.

The cups are painted outside, the saucers inside with exotic birds, among bushes in three fan-shaped panels, separated by insects enclosed in small circular medallions. The panels and medallions are reserved in white on a powder-blue ground over which are laid conventional floral sprays in gold. The cups have no handles. Cups, H. $1\frac{9}{16}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{9}{16}$ in.

652. Two Tea-cups and Saucers, painted in colours and gilt. Mark, a crescent in blue. About 1770.

The cups are decorated outside and the saucers inside with festoons of flowers and small sprigs in shaped panels outlined with narrow gilt lines and reserved on a ground of dark blue scale-pattern. Inside the cups on the bottom and in the middle of the saucers is a rose-bud. The cups have no handles. Cups, H. $1\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{3}{4}$ in.

653. Two Coffee-cups and Saucers, painted in colours and gilt, in the Chinese style. About 1765.

The cups are painted outside and the saucers inside with three figures of Chinese divinities holding emblems, one of them seated against a rock. Round the rim of the cups inside, of the saucers outside, is a narrow border of gilt cresting. Cups, H. $2\frac{1}{2}$ in., diam. $2\frac{11}{16}$ in.; saucers, diam. $4\frac{11}{16}$ in., $4\frac{7}{8}$ in. respectively.

654. Two Coffee-cups, painted in colours and gilt. Mark, a fretted square in blue. About 1770.

On either side of both is an exotic bird standing by a bush, in colours in a large shaped panel; smaller intervening panels are painted with insects, all the panels being outlined with gilt scrollwork and reserved in white on a ground of dark blue scale-pattern. Each, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{8}$ in.

655. Two Coffee-cups and Saucers, painted in colours and gilt, in imitation of Chinese porcelain. About 1770.

Three half-chrysanthemums, with petals diversely painted in red, blue, green and gold, project inwards from the edge on the rim of the saucers. A chrysanthemum in gold outline, with red and green centre, occupies the middle within a narrow circular band of flowers on a wavy stem reserved in white on a blue ground; in the intervals are three blue discs with gilt trellis-diaper. On the lower side of the rim are two sprays of chrysanthemums in red and blue. The cups are decorated with similar motives, a half-chrysanthemum on either side pointing downwards from the rim and another on the front point upwards from the narrow band of flowers which encircles the base; three blue discs decorate the interior. Cups, H. $2\frac{1}{4}$ in., diam. $2\frac{3}{16}$ in.; saucers, diam. $5\frac{1}{8}$ in.

A Chinese cup and saucer of the same pattern is figured in Hobson, *Worcester Porcelain*, pl. xxviii, fig. 1. Other pieces belonging to the same service are Nos. 517, 614, 619, and 632.

656. Two Coffee-cups and Saucers, painted in colours and gilt. Mark, a fretted square in blue (No. 43). About 1770.

Both the cups and the rims of the saucers are fluted, with wavy edge. The flutings are alternately painted with overglaze *bleu de roi* enamel and decorated with pendant garlands of flowers in gold. Inside the cups on the bottom and in the middle of the saucers are detached sprigs of flowers in natural colours. The handles of the cups are in the form of gilt intertwined twigs. Cups, H. $2\frac{7}{8}$ in., diam. $2\frac{13}{16}$ in.; saucers, diam. $5\frac{3}{8}$ in.

657. Coffee-cup and Saucer, painted in colours and gilt, in imitation of Sèvres porcelain. About 1775.

Both pieces are fluted and have a scalloped edge. The cup is decorated outside and the saucer inside with pendant garlands of green foliage and red berries, alternating with vertical or radial bands of trelliswork in crimson and gold which connect horizontal bands of formal ornament in *bleu de roi* and gold. Cups, H. $2\frac{9}{16}$ in., diam. $2\frac{1}{2}$ in.; saucers, diam. $5\frac{1}{8}$ in.

See note on No. 605.

658. Two Chocolate-cups, painted in colours and gilt. About 1770. (Plate 64.)

On the outside are exotic birds among bushes in three fan-shaped panels separated by insects enclosed in small circular medallions, reserved in white on a powder-blue ground, which is enriched with gilt chrysanthemum-sprays. The cups have each a single handle. Each, H. $2\frac{7}{8}$ in., diam. $2\frac{3}{4}$ in.

Of the same pattern as No. 601.

659. Two Chocolate-cups and Saucers, painted in colours with the so-called "partridge pattern" in imitation of Japanese Kakiyemon porcelain. About 1765. (Plate 55.)

The cups are inverted bell-shaped and have no handles, the upper part being lobed, with wavy edge. The high rim of the saucers is similarly lobed. The cups are painted outside and the saucers inside with two quails beside a blossoming plum-tree and other flowering plants. Inside both cups and saucers is a narrow border of small gilt flowers among close red foliage. Cups, H. $2\frac{3}{4}$ in., diam. $3\frac{7}{8}$ in.; saucers, diam. $5\frac{5}{8}$ in.

660. Chocolate-cup and Saucer, painted in colours and gilt. About 1770.

The cup is inverted bell-shaped and has two scrolled loop handles, the upper part being lobed, with gilt wavy edge. The high rim of the saucer is similarly lobed. The cup is decorated outside and the saucer inside with garlands of flowers in natural colours within two shaped panels, alternating with sprays in small circular medallions; the panels and medallions are outlined in black and reserved in white on a canary-yellow ground. Inside both pieces is a border of crimson scrolls interrupted by sprigs of flowers in colours. On the bottom of the cup inside is a rose-bud. Cup, H. $2\frac{3}{4}$ in., diam. $3\frac{3}{4}$ in.; saucer, diam. $5\frac{3}{4}$ in.

661. Chocolate-cup and Saucer, painted in colours and gilt. Mark, a fretted square in blue. About 1770. (Plate 63.)

The cup is inverted bell-shaped and has two openwork scrolled loop handles, the upper part being lobed, with gilt wavy edge. The high rim of the saucer is similarly lobed. The cup is decorated outside and the saucer inside with pseudo-Chinese figures playing musical instruments in the style of Watteau, in colours in large shaped panels, separated by exotic birds or sprays of flowers in smaller panels, outlined with gilt rococo scrolls and reserved in white on a ground of dark blue scale-pattern. Inside the cup is a border of gilt trellis-pattern and scrollwork. Cup, H. $2\frac{3}{4}$ in., W. $5\frac{5}{8}$ in.

662. Chocolate-cup and Saucer, painted in colours and gilt. About 1775.

Both pieces are fluted, with gilt scalloped edge. The cup is painted outside and the saucer on the rim with festoons of flowers in natural colours tied with blue ribbons. A spray of flowers occupies the middle of the saucer and the inside of the cup. The cup has two scrolled loop handles. Cup, H. $3\frac{1}{8}$ in., diam. 4 in.; saucer, diam. $6\frac{1}{8}$ in.

663. Chocolate-cup, Cover and Saucer, painted in colours and gilt, in imitation of Japanese Imari ware. Mark, four simulated Chinese characters within a double circle, in blue. About 1770. (Plate 63.)

The cup and saucer are of the same form as No. 660; the domed cover has a knob in the form of an applied flower with two leaves painted in colours. All three pieces are decorated with vertical or radiating panels enclosing various diaper designs or floral sprays; the panels are broken at intervals by conventional chrysanthemums. Inside the cup on the bottom and in the middle of the saucer is a twisted branch of *prunus* blossom. Outside the saucer are two peony-sprays in red and blue. Cup and cover, H. $5\frac{1}{4}$ in., W. $4\frac{3}{4}$ in.; saucer, diam. $5\frac{3}{4}$ in.

A Japanese dish with the same pattern is figured in Hobson, *Worcester Porcelain*, pl. xxvii, 1.

664. Coffee-cup, printed in brown. About 1765.

The print depicts two ladies, one of whom is having her fortune told by an old woman with a baby holding a toy windmill slung on her back; a boy stands behind the fortune-teller, whilst a country house is seen in the background. H. $2\frac{3}{8}$ in., diam. $2\frac{1}{8}$ in.

664a. Saucer, printed in lilac with a group of classical ruins amongst which are seen the so-called Temple of Minerva Medica, the Pyramid of Caius Cestius, and the obelisk in the Piazza del Popolo, at Rome. About 1765.

In the foreground is an urn on a pedestal beside a small tree. Diam. $4\frac{5}{8}$ in.

665. Two Tea-cups and Saucers, printed in black. About 1770.

Both cups and saucers are fluted, with scalloped edges coloured black, and are printed with a loose bunch of flowers and detached sprays. The cups have no handles. Cups, H. $1\frac{5}{8}$ in. diam. $2\frac{3}{4}$ in.; saucers, diam. $4\frac{5}{8}$ in.

666. Tea-cup and Saucer, printed in black with a group of a man and two milk-maids after a plate by Hancock, and other subjects; below the print on the saucer is the signature "Hancock fecit." About 1765.

The figure-subject, which is described under Nos. 541 and 568, is printed on the saucer and on one side of the cup; on the reverse side of the cup is a group of three cows, and inside it on the bottom is a swan. Cup, H. $1\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in.; saucer, diam. $4\frac{5}{8}$ in.

Compare note on No. 568.

667. Two Tea-cups and Saucers, printed in black with the subject known as "*L'Amour*," from a plate by Hancock. Below the prints on the saucers are the signatures "R H Worcester," accompanied by an anchor, the mark of Holdship, and "R. Hancock fecit," respectively. About 1765.

The subject of the print is described under No. 607. The cups have no handles and are printed inside on the bottom with a swan. Cups, H. $1\frac{5}{8}$ in., diam. $2\frac{3}{4}$ in.; saucers, diam. $4\frac{1}{2}$ in.

668. Coffee-cup and Saucer, printed in black with the subject known as "The Tea Party," from a plate by Hancock. Mark, crossed swords, in imitation of the mark of the Meissen factory, and "9.," in blue (No. 45). About 1765.

"The Tea Party," described under No. 500, occupies one side of the cup, while on the reverse is a print of a waiting-maid and a page bringing a plate and a kettle. The handle is composed of two intertwined stems. Cup, H. $2\frac{1}{2}$ in., diam. $2\frac{3}{8}$ in.; saucer, diam. 5 in.

Compare note on No. 500.

[669. Cup and Saucer, Bow porcelain, *see* p. 26.]

670. Tea-cup and Saucer, printed in black. About 1765.

The print on the saucer depicts a gentleman teaching a lady to play the flute. They are seated on the ground near a monumental fountain which is surmounted by an urn; a loggia and a beacon by the sea-shore are seen in the distance. This subject is repeated on the outside of the cup, the fountain and the remainder being detached and printed separately on opposite sides; inside on the bottom is a small view of a ruin. The cup has no handle. Cup, H. $1\frac{1}{2}$ in., diam. 3 in.; saucer, diam. $4\frac{5}{8}$ in.

These pieces approach in thinness the "eggshell" porcelain of China. A similar saucer is figured in Hobson, *Worcester Porcelain*, pl. li, fig. 3; compare note thereon on p. 85. All engraving of the figure-subject (which occurs also on the pickle-trays No. 533) published by Robert Sayer in 1766, was formerly included in the Merton Thoms Collection, sold in 1910.

671. Tea-cup and Saucer, printed in lilac. About 1765.

On one side of the cup, which has no handle, is a river-scene with a stone bridge on which are three men fishing, one of them with a casting-net; on the other side is a landscape with distant hills. The saucer is printed with a view of a river with ruined buildings, and figures in the foreground. Cup, H. $1\frac{5}{8}$ in., diam. 3 in.; saucer, diam. $4\frac{1}{2}$ in.

124. Tea-cup and Saucer, decorated with prints in lilac painted over in colours. About 1765. (Plate 58.)

On one side of the cup is a landscape with a large tree and two figures in the foreground and a square building in the distance; the other side is printed with the same subject as the saucer of No. 671. On the saucer is an Italian river-scene with a fortified tower on either side of the stream and three figures in the foreground. Cup, H. $1\frac{5}{8}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $4\frac{5}{8}$ in.

125. Two Coffee-cups and Saucers, decorated with prints in lilac painted over in colours. About 1765. (Plate 58.)

One of the cups is printed on one side with a view of Italian mountain scenery, on the other with a ruined colonnade and two figures. The prints on the second cup depict a landscape with a round tower and other buildings, and two figures in the foreground of a view of ruins amongst which are introduced an aqueduct and the Temple of Vespasian at Rome. The saucers are printed respectively with a group of ruins with a fortress in the background, and a river-scene with a water-mill and weir, and in the foreground, a man fishing. Cups, H. $2\frac{7}{8}$ in., diam. $2\frac{1}{8}$ in.; saucers, diam. $4\frac{5}{8}$ in.

672. Goblet, printed in black and gilt. About 1770. (Plate 56.)

Two loop handles with gilt decoration, high foot. On one side is a view of a statue supported on a ruined colonnade with, in the foreground, a gentleman in 18th century costume drawing, attended by another who holds a portfolio. On the reverse side is another architectural print, in which the Ponte Rotto at Rome is introduced; beside the bridge is a ruined temple and in the foreground is a man fishing. H. $3\frac{1}{2}$ in., W. $4\frac{5}{8}$ in.

The bridge and the figure of an angler in the second print are adapted from an engraving by Francis Vivares, after a drawing by Busiri, published by J. Boydell in 1769 with the title, "The remains of the Senatorial Bridge upon the Tiber, now called Ponte Rotto."

673. Two Coffee-cups, moulded in relief and painted in colours. Mark, "v" (?) in red. About 1760. (Plate 62.)

Cylindrical, expanding slightly at the top and moulded with vertical ribs which are interrupted by panels bordered with scrolls in relief. The two larger panels, on either side, are painted *en camaïeu* in crimson with landscapes, the same two landscapes appearing on both cups; in a smaller panel, on the front, is a floral spray in colours. Inside the rim is a border of scrollwork and flowers in colours. Each, H. $2\frac{1}{4}$ in., diam. $2\frac{1}{4}$ in.

674. Two Tea-cups, moulded in relief and painted in underglaze blue. About 1755. (Plate 62.)

The outside is moulded with floral sprays laid over a pattern of vertical ribs, which is interrupted by three shaped panels with borders of rococo scrollwork. Chinese landscapes or groups of trees are painted inside these panels, and round the rim internally and externally are borders of Chinese trellis-diaper; inside on the bottom is painted a spray of flowers. Each, H. 2 in., diam. $3\frac{1}{2}$ in.

Hobson, *Worcester Porcelain*, pl. xvi, fig. 1.

675. Mug, painted in canary-yellow and gilt. Mark, "*Chamberlain Worcester*" written in gold (No. 50). About 1800.

Cylindrical, with foliated loop handle. Decorated with a broad and a narrow band of yellow edged with gilt cresting, and between these with a formal wreath in gold. H. $5\frac{1}{4}$ in. diam. $4\frac{1}{8}$ in.

VI.—LONGTON HALL.

THE earliest manufacture of porcelain in Staffordshire was that carried on for a few years by William Littler, at Longton Hall, near Stoke-upon-Trent. Littler appears previously to have produced salt-glazed stoneware at Brownhills, near Burslem, and a certain class of pieces, such as No. 1,004 in the Schreiber Collection, with a ground of brilliant blue enamel, are ascribed to him. It is known from advertisements that he was making porcelain at Longton in 1752, 1757 and 1758, and from the account book of William Duesbury that in 1752 he sent goods, probably porcelain, to be enamelled by Duesbury in London.[1] It is generally believed that Duesbury, afterwards manager of the Derby factory, was for a short time connected with the Longton works and that he purchased the plant when the factory was closed, probably about 1759.

Two tea-caddies in the Hanley Museum, authenticated as having been made by Littler, are probably early productions of the factory. The later output may be identified from the descriptions in the advertisements, and with the help of pieces, such as No. 683 in the Collection, bearing a mark consisting of two crossed L's with a string of dots below in underglaze blue, which is reasonably interpreted as signifying "Littler, Longton."

The paste is of translucent, glassy character. A distinctive rich streaky blue is sometimes used as a ground colour in the decoration,[2] whilst a decided predilection is observable for moulded ornament of overlapping leaves after nature,[3] in which the midribs and veins of the leaves are more pronounced than in foliated pieces made elsewhere. For ornamental vases irregular and somewhat ungainly forms were adopted.[4] The attribution to Longton Hall of the figures described below is highly probable, though based on conjecture only. A distinctive strong red in the painting of the features, an uneven yellow, and a dry green are characteristic, as well as the lumpy appearance of the underside of the base.

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[1] Bemrose, *Longton Hall Porcelain*, p. 8.

[2] No. 683. [3] Nos. 683, 117, 332. [4] Nos. 36, 47.

§ I. *STATUETTES AND GROUPS.*

Nos. 676–682.

These pieces are all painted in enamel colours, amongst which a dense brick-red, a dry yellow, and a green resembling that of a primrose-leaf are conspicuous; gilding of poor quality is also added except in the case of Nos. 680, 682 and 169.

676. Actor, perhaps intended for David Garrick (b. 1717, d. 1799). (Plate 69.)

Standing figure, wearing a pink sleeved cloak with yellow lining thrown over one shoulder, a white tunic with a pattern of stars, partially unbuttoned, red breeches and shoes and white stockings. His right hand rests on a book lying open on a panelled pedestal on the front of which are suspended a mask, a dagger and a wreath; the book is inscribed with words of which "The cloud cap . . . the gordeous" are alone legible. Oblong plinth. H. $7\frac{3}{4}$ in.

A similar figure appears in Bemrose, *Longton Hall Porcelain*, pl. xxxiii.

677. Group. Two boys feeding a goat. (Plate 69.)

One of the boys is sitting on a rock, with a basket of grapes under his right arm and his left arm round the horns of a goat that stands beside him with its mouth full of grapes; his companion reclines beside the rock with his right hand on the edge of the basket. Both boys are naked except for loose drapery, red and yellow respectively, thrown about their shoulders. The flesh is tinted with a reddish-pink colour. The group is supported on a rococo-scrolled pedestal with applied flowers on which traces of gilding remain. H. $5\frac{1}{8}$ in., W. 6 in.

Two groups from the same model are reproduced in Bemrose, *Longton Hall Porcelain*, pl. xl. A similar group in Plymouth porcelain is in the Collection (No. 693).

Journals, ii., illustration facing p. 360.

678. Market-woman selling Butter. (Plate 70.)

She is seated with legs crossed on a rock with rococo scrollwork and applied flowers on the front and wears a yellow hood, a pink cape over a red bodice, and a white skirt with a pattern of stars similar to that on the figure No. 676. A basket containing pats of butter is suspended from the rock, whilst the woman holds a small dish of butter in her right hand and another object, now missing, in her left; on her lap are flowers. H. $5\frac{7}{8}$ in.

679. Man reclining. (Plate 69.)

He leans to the left on a rock, supporting a shallow basket with his left hand; his right arm is raised. His dress consists of a pink coat over a white waistcoat with a pattern of stars, red breeches, white stockings and black shoes. The figure rests on a rococo-scrolled base with applied flowers. H. $6\frac{1}{4}$ in., W. $4\frac{1}{2}$ in.

A similar figure is reproduced in Bemrose, *Longton Hall Porcelain*, pl. xxxiv.

680. Boy, emblematic of Autumn. (Plate 70.)

He sits leaning towards the left on a rococo-scrolled pedestal. He supports a basket of grapes with his right hand and holds out a bunch of them in his left hand. He is dressed in a plumed black hat, a purple cloak, a red and yellow doublet, purple trunk hose, white stockings and black shoes. H. $4\frac{7}{8}$ in., W. $3\frac{3}{4}$ in.

A similar figure, wrongly described as a girl, appears in Bemrose, *Longton Hall Porcelain*, pl. xxxiv.

681. Boy, perhaps emblematic of Autumn. (Plate 70.)

He sits on a tree-stump, which rises from a rococo-scrolled base, and leans to the left on a small cask. He wears a plumed black hat, a red coat over a white waistcoat, crimson breeches tied below the knee, loose white stockings and black shoes. H. $5\frac{1}{4}$ in.

A similar figure appears in Bemrose, *Longton Hall Porcelain*, pl. xxxi.

169. Old Man, emblematic of Winter. (Plate 70.)

An old man wearing a long white coat with yellow lined hood, blue fur-trimmed cap, blue breeches, and yellow stockings, standing warming his hands over a brazier. Supported on a scrolled base. H. $4\frac{1}{2}$ in.

A similar figure is reproduced in Bemrose, *Bow, Chelsea and Derby Porcelain*, on the title-page of the Appendix on Longton Hall.

189. Boy with Flowers, copied from a Meissen figure modelled about 1750. (Plate 70.)

A bare-legged boy seated on a vintager's basket full of flowers, wearing a pink coat and breeches, with yellow bows on the shoulders and flowers at the knees; he holds bunches of flowers in his hands. Rococo-scrolled base. H. $4\frac{1}{2}$ in.

Similar to the figure reproduced in Bemrose, *Longton Hall Porcelain*, pl. xxxiii. For the Meissen original, *see* Album of the Royal Saxon Porcelain Manufactory, pl. 3, No. 15.

682. Musician. (Plate 70.)

A young man in a wide-brimmed black hat, short purple cape, flowered yellow tunic, crimson breeches, white stockings and black shoes, sitting with a violin supported on his left hip on a rocky mound, which rises from a rococo-scrolled base decorated with applied flowers. H. $5\frac{1}{4}$ in.

A similar statuette, with its companion, a girl holding a sheet with a song, is shown in Bemrose, *Longton Hall Porcelain*, pl. xxxvi.

§ 2. *VASES AND PIECES FOR DOMESTIC USE.*

Nos. 683, 36, *&c.*

With the exception of No. 683, the following pieces are all painted in enamel colours over the glaze; dull gilding also appears on No. 36.

683. Two Soup plates, painted in bright underglaze blue. Mark on each, crossed L's set back to back with two dots vertically arranged below, in blue (No. 33). (Plate 70.)

The rim of each is moulded in relief with overlapping leaves from casts after nature, and has a scalloped edge; the upper side is coloured with blue under the glaze. The base of the plates, on which the mark is painted, is left unglazed. Each diam. $8\frac{1}{2}$ in.

One of these plates, formerly in the collection of Lady Hopetoun, sold in 1885, was acquired by Lady Charlotte Schreiber on March 16th of that year; the other was given to her by Sir Augustus Wollaston Franks, K.C.B., P.S.A. *See Journals*, ii., pp., 469, 471, "I went early to see the things to be sold . . . at Christie's. They belonged to "poor Lady Hopetoun . . . I had time to note two Longton plates—well marked— "which I have since written to tell Mr. Franks about—I don't want them, as he gave "me one like them in the summer . . . Mr. Franks has procured me one of the "Longton plates from the sale of poor Lady Hopetoun's things. It makes an excellent "match to the one I have already in the collection."

Church, fig. 53.

36. Vase and Cover, with applied decoration in high relief. (Plate 71.)

The vase has a rococo-shaped body with two handles in the form of volutes, a wide concave neck with shallow vertical fluting, and a high foot spirally fluted above a wide spreading base. The chief features of the body are picked out in crimson. On either side is a shaped panel, edged with gilt scrolls, painted in colours with an exotic bird among bushes. The foot is painted with sprays of flowers, and on the handles, shoulders, and sides are applied garlands of coloured flowers in high relief. The domed cover is pierced with small perforations and thickly encrusted with large applied flowers, modelled and coloured after nature; amongst them are small figures of a cock and two hens, and a girl wearing a yellow hat, greenish-blue bodice, purple skirt, and yellow apron, clasping with her arms a tall flowering stem which forms the apex of the cover. H. 16 in., W. $8\frac{1}{2}$ in.

The form of this vase is similar to that of a smaller vase, bearing the Longton Hall mark, figured by Bemrose, *Longton Hall Porcelain*, pl. xlvi., No. 4.

Church, fig. 52; Chaffers, figs. 475 and 496; Mrs. Hodgson, pl. 39.

47. Pair of Vases of Flowers. (Plate 70.)

The vases are of rococo-scrolled form resting on a high foot, and have each panels on either side painted respectively with a bouquet of flowers and a figure of a woman. A modelled bouquet of flowers is inserted in the top. H. $4\frac{5}{8}$ in.

Mew, pl. x.

117. Tea-pot and Cover. (Plate 68.)

Inverted pear-shaped body painted on either side with an Italian landscape in greyish-brown washed over with purple, yellow, and green. The painting on one side depicts a town beside a river, on which are three boats with mountains in the distance, and in the foreground to the left a group of trees. On the reverse side is a river crossed by a high-arched bridge, with a fortress on a terrace on the further bank; in the foreground is a group of men, who appear to have landed from an empty boat, towing a second boat in which are four other men. The loop handle is in the form of a twisted vine-stem branched at the upper end and terminating in bunches of grapes and leaves; the spout is formed of two cabbage-leaves pressed together at the edges, which are coloured green, the midribs and veins being purple. The shallow-domed cover, which is painted with two small butterflies, has also a handle formed of a vine-stem with grapes and leaves. The handles are coloured in green and purple. H. $4\frac{7}{8}$ in., diam. $4\frac{1}{2}$ in.

The form of handle, which resembles that of certain Staffordshire salt-glazed stoneware teapots (such as No. 2174–1901 in the Museum), appears to be peculiar to Longton Hall. *See* Bemrose, *Longton Hall Porcelain*, pl. B., facing p. 42, and pl. xli.

Journals, ii., illustration facing p. 360.

332. Pair of Sugar-bowls with Covers and Stands. (Plate 70.)

The bowls are each in the form of a melon, painted to imitate nature, in green, yellow and purple; on each cover is a looped stalk with melon-leaves forming a handle. The stands, similarly painted, are composed of overlapping lettuce-leaves. Bowls, H. $4\frac{3}{4}$ in., $5\frac{7}{8}$ in., L. $6\frac{1}{4}$ in., $6\frac{3}{8}$ in.; stands, L. $9\frac{3}{4}$ in., $9\frac{5}{8}$ in., W. 7 in., 7 in. respectively.

These pieces appear to be the "Bow melons" purchased by Lady Charlotte Schreiber for £20 of Hamburger at Utrecht on October 6th, 1879; *see* Journals, ii., p. 223, also illustration facing p. 360. They may be compared with the sauce-boats and dish figured in Bemrose, *Longton Hall Porcelain*, pl. xli.

VII.—PLYMOUTH.

SOME time between the years 1745 and 1755, the true china clay or kaolin was discovered in Cornwall by William Cookworthy, an apothecary of Plymouth. It was not, however, till March 17th, 1768, that he took out a patent for the use of this material with china stone or petuntse, which by that time he had also found, in the manufacture of true hard porcelain similar to that made in China. From 1771 to 1773, under the style of Cookworthy & Co., he carried on the manufacture at No. 15, Castle Green, Bristol, and it seems that in 1770 he removed his establishment to that city from Plymouth. There is, however, some uncertainty as to the continuance of the manufacture at Plymouth for some time after that date, and as to the relations of the Plymouth and Bristol works.

The most characteristic Plymouth porcelain is plain white, with a thick glaze often much discoloured by smoke-staining so as to present a dull grey appearance.[1] The statuettes are often considerably mis-shapen, the result of difficulties in firing. Much of the ware for domestic use was painted in blue under the glaze, generally of a dirty blackish tone.[2] Where enamel colours and gilding are used they often appear to be imperfectly fused on the glaze. The motives of decoration are mainly derived from Chinese porcelain. The employment of a French painter is discussed below under No. 726. Spiral "wreathing" of the surface, due to defective "throwing," is characteristic alike of Plymouth and Bristol pieces fashioned on the wheel.

The mark used at Plymouth is the alchemist's sign for tin (Jupiter), which resembles the Arabic numerals 2 and 4 conjoined. It occurs in underglaze blue,[3] and over the glaze in reddish-brown[4] or blue enamel and gold. It is certain, however, that this mark was used by Cookworthy after the transference of the works to Bristol, and it is probable that many pieces on which the mark is painted over the glaze in blue or gold[5] were made at that place. An impressed "K" is also found on a statuette in the Collection.[6]

Several pieces described below were in the possession of William Cookworthy's relatives until they were acquired from the Prideaux Collection in 1868 by Lady Charlotte Schreiber.[7]

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[1] Nos. 689, 696, &c. [2] Nos. 712, 723, 724, 757. [3] Nos. 715, 723, 724.
[4] Nos. 707, 713, 714, 718, 721. [5] Such as Nos. 711, 716, 720, 726, 727.
[6] No. 27. [7] *See* p. viii.

§ 1. *STATUETTES AND GROUPS.*

Nos. 684–696.

The majority of these are decorated in enamel colours and gold; in a few specified cases the porcelain has been left white.

684. FIGURE OF AN INDIAN WOMAN, emblematic of America, one of a set of the Four Continents; painted in colours and gilt. (PLATE 72.)

She stands, with a head-dress of feathers and flowered pink drapery thrown round her over a feather girdle, taking an arrow with her right hand from a quiver on her back; her left hand is raised to hold a bow. At her left side is a tree-stump with skins hung upon it, at the base of which is a prairie-dog. Rococo-scrolled base. H. $12\frac{1}{4}$ in.

This figure is evidently inspired by the antique Greek statue of Artemis, known as the "*Diane Chasseresse*," in the Louvre, Paris. It may be compared with a Derby biscuit porcelain figure of Diana in the Museum (No. 3012–1901). A similar model was used at Bow; compare No. 8 in the Collection. No. 685 belongs to the same set of moulds; there is a plain white Plymouth figure of Europe in the Museum (No. 3088–1901) also from this set. It appears that this set of moulds was afterwards used at Bristol; *see* Owen, p. 248.

Bought in London, October 20th, 1869, *see Journals*, i., p. 57, "We were close to Carter's, the Minories, and went in there . . . Carter had a fine Plymouth figure of America, which he called Chelsea, and which we bought for £6."

Church, fig. 41.

685. FIGURE OF A WOMAN, emblematic of Asia, one of a set of the Four Continents; painted in colours and gilt. (PLATE 72.)

Standing figure supporting a covered vase of spices with both hands on a pedestal of rock. Her dress consists of a jewelled diadem on her head and a green scarf thrown loosely over a white robe diapered with purple flowers. A turban lies at her feet on the rococo-scrolled base and a camel crouches behind her. H. $12\frac{1}{2}$ in.

From the same set of moulds as No. 684; *see* note thereon.

Church, fig. 40; Burton, *English Porcelain*, fig. 53.

686. PAIR OF FIGURES OF BOYS, painted in colours.

One, dressed in a black hat and shoes, white coat with blue collar, and red breeches, sits astride of a cask with a glass raised in his left hand and a wine-bottle at his feet. The other, in a brown hat and shoes, green coat with purple collar, and red breeches, is seated on a stump, playing a pipe and tabor. Both figures are supported on a high base with symmetrical leafy scrollwork in relief on the front. H. $5\frac{5}{8}$ in., $5\frac{3}{4}$ in. respectively.

687. PAIR OF CANDLESTICKS, painted in colours and gilt, with figures of a woman with flowers and a gardener with fruit, emblematic of Spring and Autumn. (PLATE 73.)

Both figures stand in front of a flowering tree on a high pedestal, covered with applied flowers and resting on symmetrical rococo-scrolled feet; the trunks of the trees form supports for candle-nozzles, now missing. The woman holds up a stem of flowers with her right hand and with her left supports a plant in a basket on her hips. She is dressed in a red hat and shoes, a green bodice with a gold floral pattern on the front, a mauve scarf thrown round her shoulders, and a white apron over a skirt decorated with coloured flowers. Sprays of flowers are also painted in white slip on her apron. The gardener carries a basket of fruit under his right arm; his left hand is raised as if to attract attention. He wears a black hat and shoes, a yellow coat and pink breeches, both diapered with flowers in gold or colours, and a blue apron. H. $9\frac{5}{8}$ in., $10\frac{5}{8}$ in. respectively.

From the same models, with modifications, as No. 689.

688. Set of Figures, emblematic of the Four Seasons, painted in colours. (Plate 75.)

Four boys, slightly draped, each standing beside a tree-stump on a high base with rococo scrollwork in relief on the front. Spring has a garland of flowers on his head and a purple scarf over his right shoulder; he holds a nest with a pair of birds in it, and at his side is a beehive. Summer wears a wreath of corn and slight blue and pink drapery; he carries a sheaf of corn under his left arm, another sheaf lying at his feet. Autumn, with a wreath of grapes on his head and a flowered blue scarf twined about his body, is in the act of squeezing grapes into a goblet which he holds in his right hand; at his feet is a basket full of fruit. Winter is wrapping himself in a fur-lined red cloak and has a brazier at his feet. H., Spring, $5\frac{1}{2}$ in., the remainder, each $5\frac{5}{8}$ in.

27. Boy, emblematic of Winter, painted in colours and gilt. Mark, "K" impressed (No. 51).

He is wrapping himself in a fur-lined brown cloak and leans against a holly-bush with a brazier at his feet, on a rococo-scrolled base with applied flowers and foliage. H. $5\frac{3}{8}$ in.

This figure is a slight variation of the "Winter" in the last set.

689. Pair of Candlesticks, plain white, with figures of a gardener and a woman with flowers. (Plate 74.)

The figures are from the same models as No. 687, with the following modifications in detail. The woman carries a basket containing flowers hung by the arch handle on her left arm; small impressed and incised patterns are added above the fringe of her skirt and along the seams of her bodice. The gardener carries a plant in a flower-pot instead of a basket of fruit under his right arm. The candle-nozzles are missing from the top of the tree-trunk in both cases. The glaze of both pieces is much discoloured. H. $9\frac{5}{8}$ in., $9\frac{7}{8}$ in. respectively.

Dillon, 1904, pl. xlviii.

690. Pair of Figures, painted in colours and gilt. A boy and a girl with vases of flowers. (Plate 75.)

Both figures are naked, except for a wreath of flowers on the head and loose purple drapery at the waist. Both are seated on a rock resting on a high base with symmetrical rococo scrollwork, picked out in gold and green, and applied flowers. They each support a vase with a flowering plant in it, the boy with his left hand, the girl with her right. H. $7\frac{1}{8}$ in., $7\frac{1}{4}$ in. respectively.

Exhibited in the Loan Collection at the Salisbury and South Wilts Museum, Salisbury, in 1872; *see* Read, *Porcelain Statuettes*, p. 11.

691. Pair of Figures, plain white. A male and female musician. (Plate 74.)

Both are seated between two branches of a flowering tree on a high pedestal with symmetrical rococo scrollwork in relief on the front. The man, playing a flute is dressed in a plumed loose cap, a short coat, and a large apron over knee-breeches. The woman is playing a mandoline and wears a hat set on one side of her head and a mantle over her dress. H. $6\frac{1}{4}$ in., $5\frac{7}{8}$ in. respectively.

Formerly in the Prideaux Collection; *see* p. viii.

692. Musician, painted in colours.

From the same model as the male figure belonging to the last pair (No. 691). The cap is white, with red edge and purple plume, the coat light bluish-green, the apron purple, the breeches striped in red and black, the shoes black with red bows. The pedestal is picked out in green and crimson. H. $5\frac{3}{4}$ in.

693. Group, painted in colours. Two boys feeding a goat. (Plate 75.)

One of the boys is sitting on a rock, with a basket of flowers under his right arm; his companion reclines beside the rock. Between them they hold a long garland of flowers, with which they are feeding a goat standing to the right of the rock. Both boys wear a wreath of flowers on their heads, and have loose drapery, coloured red, blue and purple, thrown about them. The group is supported on a pedestal with symmetrical rococo-scrolled feet, picked out in dull crimson. H. $7\frac{3}{4}$ in., W. $5\frac{3}{4}$ in.

Similar to a Longton Hall group (No. 677) in the Collection.

694. Pair of Figures, painted in colours and gilt. "The Topers."

A boy and a young woman, seated, the former astride of a cask, the latter in a reclining attitude upon a tree-trunk. Both figures are supported on a high base with symmetrical leafy scrollwork in relief on the front; on either side of each is a branch with applied flowers and foliage. The boy, who holds up a tankard in his left hand, wears a black hat and shoes, a light blue jacket, and red breeches. The woman leans on a cask and raises a wine-glass to her lips with her right hand; she is dressed in a purple bodice, a flowered skirt and red shoes, and has a red plume in her hair. H. $6\frac{1}{8}$ in., 6 in. respectively.

Church, fig. 39.

695. Two Figures, plain white, emblematic of Spring and Winter, from a set of the Four Seasons.

The figures, two boys slightly draped, are similar to those in the coloured set, No. 688. Winter is almost identical with that in the set, and with No. 27, whilst Spring varies from the coloured example in the pose of the arms. No beehive is placed at his side, and instead of a nest he holds up a bunch of flowers in his right hand, resting his left hand on a branch of the flowering tree at his back. Each, H. $5\frac{3}{4}$ in.

Formerly in the Prideaux Collection.

696. Frederick the Great, King of Prussia (1740–1786); plain white porcelain. (Plate 74.)

The king is represented standing on a rocky oval base, before a short tree-stump with ivy climbing up it. He is dressed in military uniform, consisting of a cocked hat, frock coat, with the skirts buttoned back, confined by a sash at the waist, breeches, high top-boots, and gloves; he wears a long queue, and on his breast the star of an order. The glaze is much discoloured, so as to appear of a greenish-brown tone in places where it is thickly collected. H. $7\frac{1}{8}$ in.

This figure is very similar to, and probably inspired by, a painting by Johann Heinrich Christian Franke, now in the Hohenzollern Museum, Berlin, from which many engravings were made; *see Friedrich der Grosse in der Kunst*, pl. 18, p. 18.

§ 2. *FIGURES OF ANIMALS AND BIRDS.*

Nos. 697–705.

With the exception of Nos. 698, 699 and 703, these pieces are painted after nature, with varying degrees of fidelity, in enamel colours, generally of subdued tone.

697. Lion, painted in colours. (Plate 74.)

The lion is in a couchant attitude, on an oval plinth, which is decorated with scrolls in crimson; the hair of the lion is indicated by painting in reddish-brown, and details of the mouth and claws in red and black. H. 3 in., L. $5\frac{1}{8}$ in.

698. Cow, plain white. (Plate 74.)

The animal is represented lying down amongst flowers on a shaped base. H. $3\frac{1}{2}$ in., L. $5\frac{1}{2}$ in.

699. Goat, plain white.

A male goat, standing on a rocky base, shaped in front with rococo scrollwork. The glaze shows slight discoloration. H. $3\frac{3}{4}$ in., L. $3\frac{1}{8}$ in.

700. SHEEP, painted in colours.

Lying down on a shaped base, coloured green on the top and moulded in front with rococo scrollwork picked out in crimson. The fleece, face and hoofs of the animal are slightly coloured in reddish-brown and black. H. $2\frac{1}{2}$ in., L. $3\frac{5}{8}$ in.

[**701.** SPANIEL, Bow porcelain, *see* p. 15.]

702. HARE, painted in colours.

The hare is sitting up on its haunches with ears erect, on an oval base on which are applied flowers and leaves painted in various colours. The fur is rendered by fine strokes in reddish-brown, details of the head and claws in dark brown. H. $6\frac{1}{4}$ in., L. 5 in.

703. PHEASANT, plain white. (PLATE 74.)

The bird is perched on a tree-trunk partially covered with the flowers of a climbing plant. H. 8 in.

Exhibited in the Loan Collection at the Salisbury and South Wilts Museum, Salisbury, in 1872. *See* Read, *Porcelain Statuettes*, p. 11.

Journals, ii., illustration facing p. 434.

704. PAIR OF FIGURES OF PHEASANTS, painted in colours.

Each is perched on a tree-stump, with applied flowers and leaves. The crest of the birds is red and yellow, the back of the neck brown and blue, the breast and tail red, the back yellow, the wings blue, brown and back. One of the pair is from the same model as No. 703. Each, H. 8 in.

Chaffers, fig. 457.

705. PAIR OF FIGURES OF FINCHES, painted in colours.

Both birds are from the same model. They are represented with head turned back, and the left wing slightly raised, perched on a flowering tree-stump which rises from a shaped stand, with rococo scrollwork on the front. Both birds are black on the crown of the head. One has a bright red breast, yellow, red and purple wings, and purple and blue tail; the breast of the other is flecked with red and yellow, the wings are dull crimson, red and black, and the tail crimson. The scrollwork on the stand of the first is coloured in purple and green, on that of the second in dull crimson. H. $4\frac{1}{2}$ in., $4\frac{5}{8}$ in. respectively.

§ 3. *VASES AND DECORATIVE PIECES.*

Nos. 706–709.

These pieces are all painted in enamel colours, with the addition, except in the case of Nos. 709 and 709A, of slight gilding.

706. SET OF THREE VASES WITH COVERS AND TWO BEAKERS. Mark, the sign for tin, in gold. (PLATE 76.)

These pieces take the most usual form of a Chinese *garniture de cheminée*. The vases have elongated, inverted, pear-shaped bodies, expanding at the base, and contracted at the neck, varying considerably in the proportions of their members; the covers are of domed form

with a wide flat rim and pointed knob. The beakers are slender in shape, expanding at the base and flaring more widely at the mouth. On each piece are scattered bouquets and sprays of flowers, amongst which is seen a bunch of currants, all painted in natural colours; a butterfly and a ladybird appear in the intervals on each piece. Round the neck of the vases and beneath the mouth of the beakers, below a narrow band of gilt scrolls, is a crimson line twined about with a stem of green foliage. A similar line and stem encircle the edge of the covers, which are also decorated with floral sprays. Vases, H. 11¼ in., 11½ in., 11 in., diam. 5 in., 5⅛ in., 4⅞ in. respectively; beakers, H. 9 in., 9 1/16 in., diam. 4½ in., 4 3/16 in. respectively.

Formerly in the Prideaux Collection.

Chaffers, fig. 456; *Journals*, ii., illustration facing p. 434; Mrs. Hodgson, pl. 7.

707. Set of three Vases with Covers and two Beakers. Mark, on the vases and one of the beakers, the sign for tin, in red; on the remaining beaker, a cross incised through the glaze (No. 53). (Plate 75.)

The forms of these pieces vary slightly from those of the *garniture* described above. The vases are of elongated ovoid shape, curving upwards from the shoulder to the narrow mouth; the covers are similar in form to those of No. 706. The beakers are nearly cylindrical, flaring outwards at the base and rim. The vases and beakers are similarly painted with a loose bouquet and detached sprays of flowers, amongst which are a butterfly and a ladybird, all in natural colours. The covers of the vases are also decorated with floral sprays in colours. The shoulder of the vases, the upper part of the beakers, and the edge of the covers are surrounded by a narrow band of formal ornament in gold. Vases, H. 9⅝ in., 10⅛ in., 9⅞ in., diam. 4 3/16 in., 4 3/16 in., 4⅛ in. respectively; beakers, H. 7⅝ in., 7½ in., diam. 3½ in., 3 9/16 in. respectively.

Formerly in the Prideaux Collection.

The difficulty of firing the porcelain at the Plymouth factory and its liability to distortion in the kiln is indicated by the great divergence in shape and size between the pieces composing this set, and by the fact that one of the covers was chipped before it was painted, and was yet considered worth decorating, a leaf in green enamel being painted over the chip.

Burton, *English Porcelain*, pl. xviii; Solon, pl. xvi.

708. Vase.

The form is intermediate between those of the vases in the sets 706 and 707. The greater part of the surface is occupied by a landscape with trees and flowering shrubs, amongst which are two exotic birds, the whole painted in rich colours. A butterfly and another large insect are painted on the shoulder, below a band of scroll ornament in gold. The base has also a formal border in gold. H. 8⅛ in., diam. 4 5/16 in.

This vase is painted by the same enameller as Nos. 726, 727 and 740; *see* note on No. 726.

Burlington Magazine, xxv., illustration, p. 105.

709. Pounce-box from an inkstand.

In the form of a concave cylinder, painted with sprays of flowers in natural colours between two formal borders in dull crimson. The top is pierced with small perforations. H. 3 3/16 in., diam. 3⅛ in.

A similar piece in Bristol porcelain is reproduced by Owen, fig. 58.

709a. Ink-pot. Mark, the sign for tin in gold, now almost obliterated.

Similar in form to No. 709. The sides are painted with sprays of flowers in natural colours. The top, which appears to have been similarly decorated, has been broken away. H. 2½ in., diam. 2¾ in.

§ 4. *PIECES FOR DOMESTIC USE.*

Nos. 710–727.

With the exception of No. 710, the following pieces are all decorated with painting either under the glaze in blue, which is usually of dull greyish tone, or over it in enamel colours, sometimes with the addition of gilding.

710. PAIR OF SALT-CELLARS, plain white. (PLATE 74.)

Each is in the form of a large shell resting on a heap of smaller shells and coral. H. $2\frac{7}{8}$ in., $2\frac{7}{8}$ in., W. 5 in., $4\frac{15}{16}$ in. respectively.
Formerly in the Prideaux Collection.

743. SAUCE-BOAT, painted in colours, with slight gilding.

The body, which has a rim of irregular outline, is moulded on either side with rococo scrolls, picked out in crimson, surrounding a shaped panel which in both cases is painted in colours with a cock and a peacock amongst bushes; gilding is added to the tail of the latter bird. Below the curved lip is a bouquet in natural colours. The spreading foot is moulded with scrollwork; the handle is of scrolled form, with an acanthus-leaf at the top. H. $3\frac{3}{4}$ in., L. $5\frac{1}{4}$ in.
Other pieces from the same mould are a pair of sauce-boats lent to the Museum by Mr. Sidney T. Whiteford, which are inscribed in red under the base with the words "*Mr. Wm. Cookworthy's Factory Plym°* 1770," and another in the Museum (No. 3097-1901) painted on either side with a single cock. As has been suggested in the *Catalogue of the Museum of Practical Geology*, 2nd edition, p. 165, the cocks on this piece and on No. 743 may have reference to the crest of the Cookworthy family, a cock gules.

745. SAUCE-BOAT, moulded in relief and painted in colours in the Japanese style.

From the same mould as No. 743 (compare note thereon). Beneath and inside the lip and in the panel on either side of the body is a spray of conventional flowers in Japanese style, painted in red, green, yellow and blue. H. $3\frac{1}{2}$ in., L. $5\frac{1}{2}$ in
The style of decoration is similar to that of the tea-pot No. 718.

[**711.** JUG, Bristol porcelain, *see* p. 145.]

712. MUG, painted in underglaze blue in the Chinese style. Mark, the sign for tin, in blue. (PLATE 74.)

Inverted bell-shaped, with loop handle. Painted with a landscape in which are a pavilion among rocks, pine-trees and bamboos, and with a formal border of cresting. H. $3\frac{3}{4}$ in., diam. $3\frac{1}{8}$ in.
Formerly in the Prideaux Collection.

757. MUG, painted in underglaze blue. On the front is the inscription: "Josiah & Catharine Greethead. *March* 13 1769." (PLATE 74.)

Inverted bell-shaped, with grooved loop handle. The inscription is flanked by two floral sprays in Chinese style; below it are also two small stems of conventional flowers. The rim is encircled with a narrow border of cresting. H. $4\frac{5}{8}$ in., diam. $3\frac{1}{2}$ in.

713. MUG, painted in colours and gilt, in imitation of Chinese porcelain of the *famille verte*. Mark, the sign for tin, in red (No. 52).

Inverted bell-shaped, with loop handle. Round the body are four panels with cusped and pointed tops painted in colours alternately with a fabulous Chinese monster, and with

a group of vases containing flowers on a low stand. The spandrels between the panels are filled with floral ornament in red and green; round the top is a border of cell-pattern interrupted by compartments containing conventional flowers. The colours employed are red, green, yellow, crimson and blue, with black outlines, all over the glaze. H. $6\frac{3}{8}$ in., diam. $4\frac{3}{8}$ in.

This version of a Chinese pattern was probably derived from Worcester; its use at that factory is exemplified by a cup and saucer in the Museum (No. 4796-1858).

Formerly in the Prideaux Collection.

Mrs. Hodgson, pl. 7.

714. Mug, painted in colours and gilt. Mark, the sign for tin, in red.

Of the same form as No. 713. Bouquets and sprays of flowers in natural colours are distributed over the surface, a bunch of currants being introduced amongst them. Round the top is a narrow formal border in gold. H. $5\frac{3}{8}$ in., diam. $3\frac{5}{8}$ in.

Formerly in the Prideaux Collection.

715. Set of seven Trays with three Spoons, for dessert, painted in underglaze blue of dark greyish tone. Mark on one of the trays, the sign for tin in blue, indistinct. The set is accompanied by a polished wood circular stand.

The set should consist of six segmental trays, of wavy outline on the outer circumference, fitting together round a central hexagonal one. Two of the six trays are missing and have been replaced by hexagonal trays doubtless obtained from other defective sets. All the trays have high sides sloping outwards from a flat base and are painted round the top outside with a narrow formal border. The sides of the four remaining segmental trays are also painted externally with sprays of flowers. The spoons are of a Chinese form, with petal-shaped bowl and long curved handle; the handle is decorated on the upper side near the end with a *prunus*-blossom, in two cases impressed, in the third applied in relief. Segmental trays, H. $1\frac{1}{2}$ in., W. about $4\frac{3}{4}$ in.; hexagonal trays, H. $1\frac{1}{2}$ in., W. about 4 in.; spoons, L. about 4 in.; stand, H. $1\frac{7}{8}$ in., diam. $12\frac{1}{2}$ in.

The similar set in Bristol porcelain (No. 751) shows the original composition of this set.

[716. Tea-pot, Bristol porcelain, *see* p. 144.]

717. Tea-pot and Cover, painted in colours and gilt. Mark, the sign for tin, in gold. (Plate 75.)

Bulbous body and domed cover both vertically reeded, ribbed loop handle, curved spout repaired with a silver tip. On either side of the body and on the cover are bouquets of flowers in natural colours. Round the edge of the cover and the shoulder is a band of interlaced scrolls in gold; the spout is also decorated with gilt scroll ornament. The cover has a knob in the form of a strawberry with two leaves, coloured after nature. The glaze is much discoloured and dotted with black specks. H. $5\frac{5}{8}$ in., diam. $4\frac{3}{8}$ in.

Formerly in the Prideaux Collection.

718. Tea-pot and Cover, painted in colours in the Japanese style. Mark, the sign for tin, in red. (Plate 75.)

Globular body, with curved spout and ribbed loop handle; slightly domed cover with cone-shaped knob. On either side of the body and on the cover is a group of conventional flowering plants, with (except on the cover) a bird perched on a spray and two insects hovering above; these motives are painted in green, red, yellow, and blue enamel. The edge of the cover and the shoulder are encircled by a narrow band of red chain-pattern. H. $5\frac{3}{4}$ in., diam., $4\frac{1}{4}$ in.

Compare the sauce-boat, No. 745.

[719. Tea-pot, Worcester porcelain, *see* p. 109.]

[720. Tea-pot, Bristol porcelain, *see* p. 144.]

721. Tea-pot and Cover, painted in colours in imitation of Chinese porcelain. Mark, the sign for tin, in red.

Of the same form as No. 718. On either side of the body is a Chinese figure (in one case a man standing, in the other a seated lady) between a high pedestal and a group of jars. These accessories are repeated with a flying bird on the cover, the edge of which, as well as the shoulder of the pot, is decorated with cresting in red. The colours employed are red, blue, green, yellow and crimson enamel. The spout has been broken and repaired in silver. H. $5\frac{5}{8}$ in., diam. $4\frac{5}{16}$ in.

Formerly in the Prideaux Collection.

[722. Coffee-pot, Bristol porcelain, *see* p. 144.]

723. Basin, painted in dark greyish underglaze blue, in the Chinese style. Mark, the sign for tin accompanied by a cross, in blue (No. 55).

The basin, which is much misshapen and discoloured, has a flange round the rim for the reception of a cover. It is painted outside with a group of flowering plants and bamboos. H. $2\frac{3}{8}$ in., diam. $4\frac{1}{2}$ in.

The mark from this specimen is reproduced by Owen (fig. 87, pp. 79, 243), who regards the piece as an early example of Bristol porcelain; also in Oxford, *Catalogue, Trapnell Collection*, p. xx. *See* also note on No. 720, p. 144, and Church, p. 81.

Formerly in the Prideaux Collection.

724. Two Tea-cups and Saucers, painted in dark greyish underglaze blue. Mark, the sign for tin in the same colour.

The cups are inverted bell-shaped and have no handle; both cups and saucers have a wavy edge, painted with a slight border of conventional floral devices. On the outside of the cups and in the middle of the saucers are sprays of flowers of Chinese type. Cups, each, H. $2\frac{3}{16}$ in., diam. 3 in.; saucers, each, diam. 5 in.

Formerly in the Prideaux Collection.

725. Bowl, painted in colours in imitation of Chinese porcelain.

The bowl, which is slightly misshapen, has a scalloped rim, and is painted outside in brown, red, crimson and green, with a flowering fruit-tree, the stem and spreading branches of which are represented as passing beyond, and reappearing from above, the level of the rim. Inside is a border of two red lines following tho scallops and, on the bottom, a floral spray in crimson. H. $2\frac{3}{8}$ in., diam. $5\frac{3}{4}$ in.

The design is taken from a Chinese original; *see* note on No. 725*a* below.

Formerly in the Prideaux Collection.

725a. Two Coffee-cups, painted in colours and gilt, in imitation of Chinese porcelain.

The pattern on the outside is the same and painted in the same colours as that of the basin, No. 275, with the addition of gilt outlines to the trunk and branches of the tree, and gilt bamboos growing beside it. The cups have each a loop handle. Each, H. $2\frac{3}{8}$ in., diam. $2\frac{1}{2}$ in.

A cup of Chinese porcelain from which the design is taken (No. 725*c*) is described on p. 168. A noticeable difference between the copies and the original is seen in the treatment of the gilt bamboos which, on the Plymouth cups, resemble the mare's-tail (*Equisetum*).

Formerly in the Prideaux Collection.

726. Two Coffee-cups, painted in colours and gilt. Mark on one, the sign for tin, in overglaze blue enamel.

On the front of each, in a shaped panel surrounded by gilt rococo scrollwork and foliage, is a pair of exotic birds brilliantly coloured amongst trees in a landscape. Four similar birds flying are distributed over the remaining surface, below a border of gilt scrolls and trelliswork. Each, H. $2\frac{3}{8}$ in., diam. $2\frac{3}{8}$ in.

Formerly in the Prideaux Collection.

The painting on these two cups and on No. 727 has been attributed to Henry Bone, the enameller, who was apprenticed to Richard Champion and his wife at Bristol in 1772 (*see* p. 134 below and Owen, p. 294), and appears to have served a short previous apprenticeship under Cookworthy at Plymouth. The attribution must be abandoned in view of the fact that, whereas the mark on the cups shows them to have been made between 1768 and 1773, either at Plymouth or at Bristol under Cookworthy's management, Bone was born in 1755, and cannot be expected to have attained, before his 19th year, such skill in enamel-painting as is evinced by these cups and similar pieces. The character of Bone's early work may be estimated from several Bristol pieces (Nos. 753, 768, 770, 776) bearing the mark ascribed to him; the style of painting upon them is very different from that of these three cups. Other pieces painted by the same enameller as the latter are a vase in the Collection (No. 708), apparently an early piece executed at Plymouth, the Bristol hexagonal vase (No. 740), and similar vases in the British Museum (No. viii. 18), and elsewhere (figured in Owen's book), and a mug in the Victoria and Albert Museum (No. 3093—1901), probably made at Plymouth, formerly in the Museum of Practical Geology, to which it was given by Earl Morley. That this artist originally worked at Plymouth may be inferred from the fact that a pair of Plymouth sauceboats, lent to the Museum by Mr. Sidney T. Whiteford, decorated with small exotic birds either by him or in imitation of his style, are inscribed on the base in red "*M^r^ W^m^ Cookworthy's Factory Plym^o^.* 1770." A Worcester plate in the Museum (No. C. 173—1910) of about 1775, marked with a fretted square, is also painted by the same enameller, and seems to show by its more advanced style that he passed on to Worcester after working for a few years at Bristol; other Worcester pieces painted by him, a butter-dish with a dark blue ground, and a plate assigned to the period 1775–1780, are figured by Hobson, *Worcester Porcelain*, pl. ii., no. 3, and pl. lxxxviii., no. 1. His style is a close imitation of that of the Sèvres bird-painter Evans (compare Nos. 3428–1853, 276, 277–1876 in the Museum), and it is not unlikely that he is no other than the French painter described by Prideaux (*Relics of William Cookworthy*) as "an excellent painter and enameller from Sèvres," and elsewhere variously named Saqui, Soqui, or Lequoi, who is believed to have worked at Plymouth and Bristol. The question is fully discussed in *Burlington Magazine*, xxv., p. 104; compare also Owen, p. 89, and Jewitt, p. 331.

727. COFFEE-CUP, painted in colours. Mark, the sign for tin, in overglaze blue enamel.

On the front are two exotic birds amongst trees in a landscape, painted *en camaïeu*, the birds in blue enamel, the remainder in crimson. H. $2\frac{3}{8}$ in., diam. $2\frac{3}{8}$ in.

Formerly in the Prideaux Collection.

This cup is painted by the same hand as Nos. 708, 726, and 740, and has been incorrectly ascribed to the enameller Henry Bone; compare note on No. 726.

Burton, *English Porcelain*, fig. 70; *Burlington Magazine*, xxv., illustration, p. 105.

VIII.—BRISTOL.

PORCELAIN of some kind appears to have been made at Bristol intermittently from the middle of the 18th century onwards for more than thirty years. The earliest record is that by Dr. Pococke, written in 1750, of a manufacturer "lately established" at "Lowris china house."[1] Certain pieces of soft porcelain, some of which, such as No. 3151–1901 in the Museum, are marked with the name "Bristoll" in relief, may be identified as productions of this factory; two sauce-boats in the Schreiber Collection (No. 87) belong to this group, and correspond with a description given by Dr. Pococke.

A second factory, in which materials obtained from Cornwall were employed, is spoken of as "set up here some time ago," in a letter dated from Bristol in January, 1766,[2] and was abandoned in 1765. Whether this factory was a continuation of that mentioned above or a separate undertaking is uncertain. A plate, dated 1753, with the initials of John Brittan, afterwards foreman in the works of Champion hereafter described, and a bowl, destroyed by fire in the Brussels Exhibition of 1910, with the initials of his brother Francis, both painted in blue, may be associated with this factory, as well as an undated mug of similar character in the Collection (No. 110).

In 1770 a factory for making hard-paste porcelain, or true porcelain of the Chinese type, was set up at Castle Green, Bristol, by William Cookworthy & Co., in continuation of the establishment previously carried on at Plymouth.[3] In 1773 the factory and entire patent rights were purchased by Richard Champion, who appears to have been engaged in the manufacture of porcelain on his own account as early as 1768, and to have managed Cookworthy's works from the time of their removal from Plymouth. He employed John Brittan as his foreman. In 1775 Champion secured an extension of the term of the patent, but in 1781 he was obliged on account of financial embarrassments to give up the works, and to sell the patent to a company of Staffordshire potters, who started works for the manufacture of hard-paste porcelain at New Hall, Shelton.

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[1] Owen, p. 15*. [2] Owen, p. 11. [3] Compare p. 123.

The most characteristic productions of Champion's factory were the well-modelled statuettes, often made in sets, which are largely represented in the Collection. They are mostly inspired by, but not directly copied from, the models of Meissen, and resemble the contemporary Chelsea-Derby statuettes in the restraint of their colouring. The best figures are the work of a modeller who had previously worked at Bow and Worcester and impressed his productions with the mark "T°"; he is generally assumed to be the "Mr. Tebo" employed by Josiah Wedgwood in 1775.[1] Champion also made a few very fine and richly enamelled vases, mostly hexagonal in form, similar to No. 740 in the Collection.

In the decoration of his "useful" wares, the influence of the pseudo-classical style of the Louis XVI. period is predominant, and a green enamel, often appearing in festoons of laurel, is a characteristic feature. What is known as "cottage china,"[2] intended for sale in country markets, with simple decoration from which gold is absent, was also made in considerable quantity. A speciality of Champion's factory were the armorial and ornamental plaques in biscuit porcelain with flowers finely modelled and applied in relief.[3] Printing in underglaze blue, as on No. 759, was never extensively practised at Bristol.

The mark sometimes found on the earliest Bristol porcelain is the name "Bristoll" in relief. At Champion's works a cross in overglaze enamel blue or gold was the most usual mark;[4] on the exceptional pieces decorated in underglaze blue[5] this mark was also painted under the glaze. A capital "B" in blue over the glaze, and the crossed swords of Saxony under it in the same colour in imitation of Meissen porcelain, were also sometimes used. These marks were generally accompanied by a numeral in blue enamel or gold referring to the painter who decorated the piece; the numbers 1[6] and 2[7] are believed to refer respectively to Henry Bone, the miniature-painter (b. 1755, d. 1834), and William Stephens (b. 1756, d. 1836), who were the first two apprentices engaged by Champion.[8] The Plymouth mark of the sign for tin was used on Bristol porcelain made during Cookworthy's proprietorship of the works.[9]

Certain pieces from the Prideaux Collection described below were in the possession of relatives of William Cookworthy until they were acquired by Lady Charlotte Schreiber.[10]

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[1] *See* pp. 5, 83, also *Burlington Magazine*, xxv., p. 108.
[2] Nos. 742 and 762 may be classed under this heading.
[3] No. 739. [4] Nos. 746, 754, &c.
[5] Nos. 748, 759. [6] Nos. 753, 768, 770, 777. [7] No. 769.
Compare note on No. 726. [9] Compare note on No. 716. [10] *See* p. viii.

§ 1. *STATUETTES AND GROUPS.*

Nos. 728–738.

The pieces are all painted in enamel colours and gilt, with the exception of No. 733A, which has no gilding. On Nos. 732 and 736 the enamel colouring is very slight.

728. Venus and Adonis, with Cupid. About 1770. (Plate 77.)

Venus sits half reclining on a rocky bank, with a bouquet of flowers in her right hand and her left arm resting on the shoulder of Adonis, towards whom her head is turned; he sits by her side, offering her a basket of flowers, which he places with his left hand on her lap. A larger basket containing flowers stands at his feet. Cupid, with his quiver slung, lies naked beside the rock, tugging with his left hand at a pink mantle, which is thrown over the rock and the left arm of Venus. The lower part of the body of the latter and her limbs are covered with yellow-lined drapery, decorated with sprigs of flowers in colours in circular medallions, surrounded by gilt wreaths and reserved on a bluish-green ground. Drapery with lining of the same bluish-green and a pattern of gilt sprays on a dull crimson ground is thrown over the knees of Adonis. The flesh of the figures is very slightly tinted, the hair of Venus and Cupid being coloured reddish-brown, that of Adonis greyish-brown. The group rests on an oblong base rounded at the corners and decorated in front with symmetrical gilt scrollwork. H. $10\frac{1}{4}$ in., L. $11\frac{3}{8}$ in.

This group is referred to in *Journals*, i., p. 253 (1874), as "the fine double group purchased of Jacob some years ago."

Owen, fig. 46; Jewitt, fig. 748.

729. Set of four Figures of Children, emblematic of the Seasons. Mark, on "Spring" and "Autumn," "T°" impressed, said to be a mark of the modeller Tebo. About 1775. (Plates 78, 79.)

Spring is represented as a girl wearing a white jacket and skirt figured with gilt flowers, the former open in front, so as to show a laced mauve bodice; she stands barefoot, in a striding attitude, supporting a basket of flowers on her right hip, whilst in her left hand she holds a bunch of flowers above her head, which is wreathed with a garland. Summer is a bare-legged boy with gold-flowered white knee-breeches and white shirt open at the chest, the sleeves being rolled up to the elbow. He stands cross-legged, with a wheat-sheaf and sickle under his right arm and a few ears of wheat in his left hand, leaning his left elbow on a tree trunk, beside which stands a bee-hive; the boy's green-lined purple coat is thrown over the latter. Autumn is a girl standing barefoot beside a low rock, with a basket of fruit supported by both hands on her left hip; she wears a purple handkerchief in her hair, a white gold-flowered dress with pink lining, confined by a blue belt, the skirt being caught up so as to expose a gold and white quilted petticoat. Winter is a boy skating, with folded arms; he wears a black hat wreathed with holly, a fur-trimmed white jacket, yellow gloves, loose white knee-breeches with gilt floral pattern, white stockings and black boots, and carries a dead rabbit and duck in a rush basket slung by a purple sash over his left shoulder. The flesh of all the figures is very slightly tinted; each is supported on an irregular base coloured to imitate the ground. H. 11 in., $10\frac{1}{2}$ in., $10\frac{1}{2}$ in., $10\frac{3}{4}$ in. respectively.

The figure of Spring was formerly in the collection of Lord Ashburton at Buckenham, Norfolk, at the sale of which it was bought by Lady Charlotte Schreiber, February 24th, 1869, being described in the Sale Catalogue (Lot 37) as of Chelsea porcelain; *see Journals*, i., p. 61, "Edkins . . . . has lately acquired . . . a magnificent set of the seasons, 'Spring' being of the same model as the little figure we bought this year at Lord Ashburton's sale."

Spring, Burton, *English Porcelain*, fig. 61, *Porcelain*, pl. xlix; Summer, Burton, *English Porcelain*, fig. 62, *Porcelain*, pl. xlix; Winter, Church, fig. 42. A similar set is figured by Owen, pl. xi.

730. Set of four Figures in classical dress, emblematic of the Seasons, from models ascribed to Tebo. Modelled in 1772 or later. (Plates 79, 80.)

Spring is represented by a woman wearing a small gilt tiara and a yellow-lined diapered scarf thrown over a robe with a pattern of flowers in colours, confined by a girdle on which are the zodiacal signs Aries, Taurus and Gemini. She holds up a bunch of flowers in her left hand; at her feet are a plough and a basket of flowers. Summer is a young man clad only in yellow-lined flowered drapery secured by a band passing over his shoulder on which are the signs Cancer, Leo and Virgo; he holds a pair of shears in his right hand with which he is about to shear a ram lying with its legs bound on a green mound, beside which is a keg. Autumn is a woman with a sickle and ears of corn (both broken away) in her hands and an overturned basket of fruit at her feet; she wears a pink-lined mantle over a loose robe, both diapered with flowers in colours and gold, a belt with the signs Libra, Scorpio and Sagittarius, and purple sandals. Winter is a bearded man, slightly stooping, with a faggot under his left arm, his right hand leaning on a crutch, the staff of which is missing. He is wrapped in a yellow-lined flowered mantle, covering his head, over a tunic similarly flowered, loose white trousers, and black shoes. Round his waist is a girdle with the signs Capricornus, Aquarius and Pisces. All four figures stand on an irregularly-shaped base coloured to imitate the ground; the flesh is tinted. H. $9\frac{7}{8}$ in., $9\frac{3}{4}$ in., 10 in., $9\frac{1}{2}$ in. respectively.

In another set, described in Oxford, *Catalogue, Trapnell Collection*, p. 19, Nos. 166-9, the figure of Winter bears the impressed mark "T°," ascribed to Tebo. A similar mark is seen on a jug in the Schreiber Collection (No. 711), which has the head of Winter applied below the lip; *see* note thereon. In the autograph letter from Champion to the modeller of these figures cited in the note to No. 731 below, the following passage gives instructions as to the design of this set of the Seasons:—

"The Seasons.

"Spring, a Nymph with a Coronet of Flow'rs on her head in flowing Robes rather flying behind her, approaching with a smiling countenance as she advances the flow'rs appear to start up before her those at her feet higher those at a distance, which seems to be just Budding out, on the side after a Plough or Harrow, which she points to with one Hand, & with the other holds a small open Baskett fill'd with Seeds which she offers, from the Baskett falls a kind of Zone or Belt, on which are represented, the sign of the Zodiac Aries Taurus Germines.

"Summer. A Man in the Prime of Life, loosely drap'd with a Belt round his Body, on which are represented the Signs of the Zodiac Cancer Leo Virgo A Pr of Shears (made use of in shearing Sheep) in one hand, & with the other supports a Baskett of wool on his Shoulders, on the Ground a Scythe with Trusses of Hay schatter'd about.

"Autumn. A Matron with a kind of Coronet, on her head from whence Spring Ears of Corn, Her robes not so flow (*sic*) as Spring being of a graver Cast, in one Hand a Sickle, she leans on a Thyrsis round which are twin'd Baskett of grapes, & a Zone or Belt falling from it, on which are represented the three signs of ye Zodiac, Libra, Scorpio, Sagittarius, the grounds she treads on full of Corn, & on a side of her a Baskett of fruit overturn'd.

"Winter. A Descriped old Man his head bald & a long Beard leaning a Staff under one arm a Bundle of sticks, his robe schatted (?) & clasp'd with a Belt, on which are represented The three signs of the Zodiac, Capricorn, Aquarius, Pisces, the ground cover'd with bare branches of Trees, Frost & Snow & Icicles hanging down in different Places."

Formerly in the collection of Mrs. Haliburton, of whom they were bought by Lady Charlotte Schreiber, November 13th, 1869; *see Journals*, i., p. 63, "Then we went down to Richmond and spent 2 pleasant hours with Mrs. Haliburton . . . . We brought away with us her set of Bristol seasons each bearing some of the Zodiacal signs, beautifully modelled and executed . . . . Price £28."

Owen, pl. x; Burton, *English Porcelain*, fig. 60; Dillon, 1904, pl. xlviii; *Journals*, i, illustration facing p. 62.

731. Set of four Figures, emblematic of the Elements. Mark on each, "T°" impressed, said to be a mark of the modeller Tebo. Modelled in 1772 or later. (Plate 77.)

Earth is represented as a young husbandman in a short dark brown cloak thrown back from his shoulders over a sleeveless flowered tunic and purple sandals, standing beside a tree-stump with his left foot raised on the blade of a spade, on the handle of which he rests both his hands; at his feet is an overturned basket of fruit and vegetables, with a rake and a hoe. Air is a winged youthful male figure in loose diapered drapery with green and purple lining, flying amongst clouds, with a windmill, the sails of which are missing, raised in his right hand; the head of a blowing cupid, to symbolise wind, appears amongst the clouds at his feet. Fire is a bearded man in the guise of Vulcan with a flowered scarf thrown loosely round his naked body, in the act of forging a thunderbolt on an anvil. Both arms are raised to swing a hammer (now missing); at his feet is a breast-plate with lion's-head shoulder-piece. Water is a woman with a wreath of rushes and a flowered mantle wrapped about her. She stands on a shell-shaped base, holding up a net full of fish in her right hand, whilst her left rests on the rim of an overturned urn from which water is flowing; three fish lie on the base at her feet. The flesh of all the figures is very slightly tinted, except that of "Water," which is more fully coloured. H. 10 in., $10\frac{5}{8}$ in., $10\frac{1}{2}$ in., $9\frac{7}{8}$ in. respectively.

A reproduction of an autograph letter from Champion to the modeller of these figures, dated "27 feb. 1772," giving instructions as to their design, is published in Owen (facsimile No. 4); the following passage refers to the figures: "As I have an Inclination to fancys of this kind, I chose to write you as wish to have some elegant Designs. I have seen the four Elements which are made at Derby they are very Beautifull the dress easy, the forms fine, two in particular, Air & Water and the charming figures. I apprehend that you made y^e^ models & therefore hope that from your execution the following fancies will not look amiss.

"The Elements.

"Fire. A vulcan forging a Thunderbolt in the attitude of striking with his anvil & Hammer, some pieces of Iron or coats or anything peculiar to a Blacksmith's Shop to be scatter'd about.

"Water. A Naiad crown'd with rushes, leaning with her arm on an urn from whence gushes out water. In the other had (*sic*) she holds a fishing Net, with Fishes enclos'd in it, the ground ornamented with rushes, shells, Fish or the Fancies peculiar to water.

"Earth. An Husbandman digging with a spade a Baskett fill'd with Implements of Husbandry on y^e^ Ground. The ground ornamented, with corn, acorns or Fruits.

"Air. A winged Zephyr crown'd with Flow'rs treding on clouds, which rise naturally about him, his robes flowing & flying behind him he holds in one Hand a Branch of a Tree, if any ornaments behind are wanting, some Cherubim's heads blowing would not be amiss . . . .

"All these figures to be about 10 Inches high after having seen the Derby Figures, I did not recommend Ease & Elegance in the shaped dress, but the Latter I shall just mention as the antique Robes, are very easy and have a Propriety which is not to be met with in foreign Dresses, & as these figures are of a serious Cast I think such dresses will carry with them a greater Elegance, I shall be oblig'd to you to carry the designs into execution as soon as possible."

Two of the figures were bought at Metz, March 29th, 1874, *see Journals*, i., p. 264, "M. Bertol came to return our visit. We had set out some of our best acquisitions to show him, and he fell in love with the two Chelsea figures, boy and girl with cock and hen . . . So we proposed an exchange with him for his Bristol 'T°' figures, which he persists in calling Tournai, and '*moderne*.' To this he acceded after making many protestations that we were making '*une mauvaise affaire*,' which we told him by no means to consider as we were perfectly content. . . . He promised to send his servant with the said figures in the course of the afternoon; we concluded that he meant we should have them all three, but when the servant came he brought only the two

male figures Earth and Fire. This led to a little explanation . . . M. Bertol gave us the offer of breaking off the bargain, and we proposed a still further exchange for the third figure, but he said he wished to keep one specimen of Tournai, so there was nothing more to be said, and it was a great relief to us when the servant came back in the last place, with the beautiful figure of Water, saying it was indifferent to M. Bertol which two we kept out of the lot, so that he kept his one specimen, so it ended in Fire and Water remaining with us."

Burton, *English Porcelain*, fig. 59.

732. EARTH, one of a set emblematical of the Four Elements, from a model, ascribed to Tebo, dating from 1772 or later.

The figure is from the same model as that in the set described above (No. 731); it is left undecorated, with the exception that the eyes, eyebrows and nostrils are picked out in black and the lips in red, whilst the tunic has a pattern of small gold spots and gold lines round the edges. H. $10\frac{1}{8}$ in.

733. PAIR OF FIGURES. A shepherd and shepherdess. About 1775. (PLATE 77.)

Both figures stand on a high base, moulded with rococo scrollwork, with applied flowers in relief on the top. The shepherd, a youth wearing a black hat with red ribbon, a dull pink coat over a flowered white waistcoat, striped knee-breeches, white stockings, and red-laced black shoes, is in a striding attitude, playing a bagpipe; at his side is a tree-stump. The shepherdess is dressed in a blue hat with flowers below the brim, a green bodice with short sleeves, red borders and blue insertion in the front, white skirt decorated with coloured bouquets of flowers, and pink shoes with red bows. She holds a bunch of flowers in her left hand and a crook in her right. The flesh of both figures is left white. The dress of the shepherd and the pedestal on which he stands are enriched with gilding. The companion figure is devoid of gilding. H. $11\frac{1}{2}$ in., $12\frac{1}{8}$ in. respectively.

Chaffers, figs. 459, 460; Solon, pl. xviii.

734. GOATHERD holding a kid, from a model ascribed to Tebo. About 1775. (PLATE 81.)

Standing figure of a youth leaning against a stile on a grassy bank, and looking down at a kid held under his right arm. He wears a wide-brimmed black hat, into the ribbon of which is stuck a clay pipe, a long pale mauve coat over a flowered waistcoat, which is confined by a belt at the waist and left unbuttoned so as to expose a white shirt open at the neck, yellow knee-breeches, white stockings, and brown gaiters over black shoes. A wicker-covered flask rests against the mound at his feet. The base, roughly square, is coloured to imitate the ground. The flesh is slightly tinted; a crook is missing from the left hand. H. $10\frac{1}{2}$ in.

Another figure from the same model, with a companion figure of a milkmaid, bearing the mark "T°" impressed, is reproduced in Owen, fig. 54.

735. PAIR OF FIGURES. A shepherd and shepherdess. About 1775. (PLATE 73.)

The shepherd, a bare-legged youth in a striding attitude, with a brightly-coloured bird held out in his left hand and his right resting on a tree-stump, wears a black hat, a yellow-lined pink coat over a white shirt, and knee-breeches diapered with sprays of flowers in colours; a dog sits at his feet. The shepherdess, also barefoot, leans against a tree-trunk with her head turned to the right and her left hand raised in a gesture of surprise. She is dressed in a blue and red hat, a white bodice, gold-laced in front, and a white petticoat with a pattern of gold flowers under a white skirt, which she catches up with her right hand to support a lapful of flowers. A lamb stands beside her. The flesh of both figures is warmly coloured; each stands on a square base painted with leafy scrolls in dull crimson. H. $6\frac{7}{8}$ in., 7 in. respectively.

Bought at Rotterdam, with Nos. 736 and 738, March 13th, 1874, *see Journals*, i., p. 252, "On reaching our Hotel we found we had just missed de Maan . . . . He came, however, the following morning before I was out of my room. C. S. went down to see him, and presently ran joyfully back to me bringing what de Maan was offering for sale. What was my astonishment and delight when he displayed before my bewildered eyes no less

than 5 beautiful Bristol figures! viz., the boy with hurdy-gurdy, a girl dancing with triangle, the girl with dog, and a boy and girl of a model we had never seen before, he holding a bird and she some flowers. The price was not very small for Chelsea, which de Maan considered them to be, but it was little enough for Bristol, which they really were, and we gladly gave him the £32 to which, after a little parleying, he came."

736. Shepherdess. About 1770.

Standing figure in wide hat, gold-laced bodice diapered with small gold flowers, and gold-spotted skirt open in front to show a petticoat, also decorated in gold with small sprigs. With her left hand she holds up her apron full of flowers; a bunch of them is in her right hand. At her feet on the irregularly-shaped base is a lamb lying down. The figure is without colour, except for the eyes and mouth, which are indicated in black and red, and slight red tinting on the cheeks. H. $6\frac{3}{4}$ in.

Bought at Rotterdam, March 13th, 1874; *see* note on No. 735.

737. Pair of Figures. A boy and girl, each with a dog. Mark on the former, "T°" impressed, said to be a mark of the modeller Tebo. About 1775. (Plate 81.)

Both figures stand beside a dog, which is supported on a rocky pedestal, rising from a base of irregular form. The boy is placing his black hat on the head of the dog with his right hand, turning his head away in the opposite direction; he wears a white jacket over a white lace-bordered shirt, white knee-breeches with a pattern of gilt flowers, white stockings and black shoes with purple rosettes. The girl has her left arm round the neck of her dog and holds his paws with her right hand. She is dressed in a white jacket and skirt ornamented with gilt scrollwork and green cuffs, a pink ribbon over her left shoulder, and blue shoes with red bows; her hair is decked with red plumes and a gold pendant hangs round her neck. The flesh of the girl is tinted, that of the boy left uncoloured. H. $7\frac{1}{8}$ in., $7\frac{3}{8}$ in. respectively.

738. Pair of Figures. A boy and girl playing a hurdy-gurdy and a triangle respectively. Mark on the former, "T°" impressed (No. 56), said to be a mark of the modeller Tebo. About 1735. (Plate 81.)

The boy is in a running attitude, with the hurdy-gurdy, which has a pattern of black scroll-work, strung by a blue band from his right shoulder. He is clothed in a blue plumed hat with red ribbon, white coat, waistcoat, knee-breeches and stockings (the breeches figured with floral sprays in gold), and brown shoes with red rosettes. The girl dances whilst she holds the triangle above her left shoulder; she wears red plumes in her hair, a crimson sash, and light blue shoes with red bows, the remainder of her dress, consisting of a kerchief on her shoulders, a laced bodice, and skirt caught back over a petticoat, being white, with details and, in the petticoat, flowers in gold. Both figures are supported by a tree-stump on an irregular base coloured to imitate the ground; the flesh of both is slightly tinted. H. $7\frac{1}{4}$ in., $7\frac{1}{4}$ in. respectively.

Bought at Rotterdam, March 13th, 1874; *see* note on No. 735.

Church, figs. 43, 44; Burton, *English Porcelain*, fig. 62, *Porcelain*, pl. xlix.

§ 2. *VASES AND DECORATIVE PIECES.*

Nos. 739–741.

No. 739 is an example of unglazed biscuit porcelain. The other two pieces are glazed, No. 740 being decorated in enamel colours and gold.

739. Plaque, white biscuit porcelain with a bas-relief of a vase decorated with a festoon of flowers delicately modelled in full relief. About 1775. (Plate 81.)

The plaque oval. The vase takes the form of a classical urn with domed cover surmounted by a cone-shaped finial, rim moulded with acanthus-foliage above a narrow band of

guilloche pattern, and high foliated foot rising from a square plinth, which rests on a mass modelled to imitate a rock. The lower part of the body of the vase is fluted; the festoon of flowers passes through two rings hanging from the rim. The plaque is mounted in a glazed turned-wood frame with gilt hollow. Frame, H. 9 in., W. 8 in.

Formerly in the Edkins Collection. Presented to Lady Charlotte Schreiber by Mr. William Edkins, June 10th, 1884, *see Journals*, ii., p. 426, "I had a visit from Mr. Edkins, who presented me with a Medallion of Bristol Biscuit, representing a vase, which is to accompany my collection to the South Kensington." An old paper label attached to the back of the plaque is inscribed in ink "*This is Hannahs*"; it may be conjectured that this refers to the authoress Hannah More, who was a friend of Richard Champion's sister Sarah (compare Owen, p. 105). A biscuit plaque of this character was modelled by Thomas Briand (Owen, p. 87), but there is no evidence to show that all such plaques are from his hand.

740. Vase and Cover, painted in colours and gilt. About 1770. (Plate 82.)

Hexagonal body, the sides sloping gradually outwards from the base to the shoulder and then curving in to the short vertical neck; domed cover also hexagonal, with projecting rim and knob in the form of a conventional pine-apple, coloured purple, with green foliage. The sides of both body and cover are separated from one another by narrow gilt lines twined about with gilt stems and tendrils; similar lines and stems run round the base. The panels thus formed are painted with brilliantly-plumaged exotic birds, standing alone or with others in flight above them, amongst trees in wooded landscapes. A similar bird—flying and holding, in every case but one, a branch in its beak or claws—occupies each of the compartments on the cover. Round the edge of the cover and immediately below the springing of the neck is a border of richly gilt trellis diaper, edged with rococo scrolls. H. $15\frac{3}{8}$ in., diam. $6\frac{7}{8}$ in.

Bought in London, December 22nd, 1879, *see Journals*, ii., pp. 252, 253, "Called at. . . . Samuel's, where we saw a magnificent Bristol vase . . . . after some negotiation, it ended in our buying the Bristol vase for £75." The vase is painted by the same enameller as Nos. 708, 726, and 727; for a discussion of his work, *see* note on No. 726.

A suggestion that vases of this class may have been made at Plymouth is shown to be improbable by Jewitt, *Ceramic Art*, p. 386.

Church, fig. 45; Gibb and Rackham, pl. 28; *Burlington Magazine*, xxv., illustration, p. 105.

741. Vase, probably intended for a pastille-burner, plain white. About 1780.

The body is in the shape of a hemispherical bowl, with top partially covered in by a concave fluted shoulder and flange for a cover, which is missing; round the upper part of the bowl is a border of guilloche ornament in relief, interrupted by three small projecting lips of foliated form. The bowl is supported by a central baluster and by three griffins, sitting erect with outspread wings on a high triangular plinth with incurved sides, which are decorated with rams' masks and festoons of foliage in relief between two echinus mouldings. H. $7\frac{3}{4}$ in., W. $5\frac{1}{2}$ in.

Dillon, 1904, pl. xlix., 1910, fig. 302; Chaffers, fig. 466.

§ 3. *PIECES FOR DOMESTIC USE.*

Nos. 87, 110, 742–780.

These pieces are variously decorated, as specified in the description of each; the painting is in overglaze enamel colours, except in the case of pieces decorated in blue only, in which it is under the glaze.

87. Pair of Sauce-boats, soft-paste porcelain, moulded in relief and gilt. About 1750. (Plate 83.)

Both have an oval body, with wave-like projections on the rim and long pointed lip, elaborately-scrolled loop handle with a small mask in relief near the upper attachment

and spreading high foot. They are decorated outside with festoons of flowers in relief on the body, enclosing large floral sprays in gold, and inside with a gilt spray on the bottom and a formal gilt border; the foot has flowers in relief and a border of gilt cresting. H. $5\frac{1}{4}$ in., $5\frac{1}{8}$ in., L. $9\frac{1}{8}$ in., $8\frac{3}{4}$ in. respectively.

Made at "Lowris China House." Dr. Pococke states that "They make very beautiful white sauce boats, adorned with reliefs of festoons, which sell for sixteen shillings a pair"; *see* Owen, p. 16*. The shape may be compared with that of a sauce-boat marked "Bristoll" in the British Museum (Hobson, *Catalogue*, fig. 79).

110. Mug, painted in underglaze blue, with equestrian figures copied from an engraving (pl. 33) in *The Ladies' Amusement* (*see* p. 2) after a drawing by R. Walker. About 1760. (Plate 83.)

Nearly cylindrical, with loop handle. The riders, a lady and gentleman, are set in a landscape with a ruined building. On the handle are sprays of flowers and a butterfly. H. $5\frac{7}{8}$ in., diam. $4\frac{1}{8}$ in.

This mug, formerly attributed to Bow, is conjecturally assigned to Bristol. The paste shows none of the characteristics of Bow porcelain; though not true hard paste, it is harder than that of Bow porcelain and quite opaque, though granular in composition. It differs by its opacity from that of the earliest Bristol porcelain, *e.g.*, the sauce-boats, No. 87. The glaze is uneven and crazed, and has caused the painting, thickly laid on in a brilliant blue, to run. When allowance is made for the blurred effect thus produced the painting resembles the work on Bristol delft ware of a painter named Bowen, whose signature with the date 1761 is cited by Owen (p. 337; compare also fig. 124). In other respects the mug seems to resemble a porcelain bowl made at Bristol for Francis Brittan and dated 1762, which is described by Owen (p. 14) as follows: "Mr. Kite of Devizes has a fine hard porcelain bowl bearing the initials of an ancestor of his, Francis Brittan, and the date Jan^{y} 9, 1762. The tradition is, that 'it was made by a near relative who had some connection with a manufactory of pottery at Bristol.' The name of John Britain will be found frequently mentioned . . . as Champion's foreman, and he was doubtless the 'relative' indicated. The bowl bears evidence of being a very early attempt at porcelain making. It is heavy in structure and imperfect in glaze. The painting—blue under the glaze—though brighter in tint than any Plymouth ware, is rude and inartistic and the colour is 'run' and blotty. Beneath a Chinese landscape inside the bowl is the 'Blacksmith's Arms' . . . Mr. F. Brittan was an ironmonger." This bowl was destroyed in the fire at the British Section of the Brussels Exhibition in 1910. Reference is also made to it by Nightingale (p. lxxxiv), who describes a plate of similar character bearing the date 1753, the initials of John Brittan, and decoration "of Chinese figures somewhat roughly painted in blue, with some running of the colour into the glaze."

Mew, pl. xi.

742. Sauce-boat, moulded in relief and painted in colours. About 1770.

Oval, with loop handle and projecting lip. On either side is a different group of conventional fruit and nuts below a band of rococo ornament, all in relief. Beneath the lip is a bouquet of flowers in natural colours below scrolls in crimson; similar flowers are scattered over the remaining surface. H. 2 in., L. $4\frac{1}{4}$ in.

[**743.** Sauce-boat, Plymouth porcelain, *see* 129.]

744. Pair of Sauce-boats, moulded in relief and painted in colours. About 1770. (Plate 81.)

Both have a wavy rim, curved projecting lip, and scrolled loop handle, and are moulded on either side with a group of flowers flanked by rococo scrollwork. The flowers are painted in natural colours. Each, H. 3 in., L. $7\frac{1}{2}$ in.

From the same model as sauce-boats of Worcester porcelain (No. 496) and Staffordshire salt-glazed stoneware (Nos. 891 and 897) in the Collection.

[**745.** Sauce-boat, Plymouth porcelain, *see* p. 129.]

746. Pair of Sauce-boats, moulded in relief and painted in colours. Mark, on both, a cross in overglaze blue enamel. About 1770. (Plate 81.)

Both are of oval form, with curved projecting lip and loop handle moulded with foliage and bead ornament. On either side is a festoon of flowers in relief, enclosing a bouquet and sprays painted in natural colours; floral sprays are also painted beneath the lip and handle. H. $3\frac{3}{4}$ in., $3\frac{5}{8}$ in., L. $6\frac{7}{8}$ in., $6\frac{7}{8}$ in. respectively.

747. Salt-cellar, painted in colours. About 1775.

In the form of a conventional shell resting on three small feet each in the shape of a ball held by four claws. The rim of the shell is tinted in crimson, and the inside is decorated with a bouquet and sprays of flowers in natural colours. H. $2\frac{1}{2}$ in., L. $5\frac{1}{8}$ in.
Chaffers, fig. 466.

748. Pair of Strainers, painted in underglaze blue in the Chinese style. Mark on each, a cross in the same colour. About 1775.

Circular. The middle is painted with a spray of conventional peony-flowers and the narrow rim with trellis-diaper. The perforations are arranged in eight radial, lines. Each, diam. 4 in.

749. Dessert-dish, plain white porcelain. About 1770.

In the form of an oval basket with low openwork sides imitating looped wickerwork and overlaid at either end with vine-leaves in relief, the stem forming a handle. The base is strengthened underneath by a serpentine ridge forming a support. H. $2\frac{1}{8}$ in., L. $10\frac{3}{16}$ in., W. $7\frac{1}{2}$ in.
Of the same model as two Worcester dishes (No. 503) and another of Staffordshire salt-glazed stoneware (No. 919) in the Collection.

750. Dish, painted in colours and gilt. Mark, a cross in overglaze blue enamel. About 1775.

Oval, with high lobed rim and wavy edge. The rim is decorated with two gilt horizontal bands connected by two intertwined ribbons, coloured blue and purple in imitation of silk, in the interspaces of which are gilt rosettes. From the inner gilt line depend festoons of flowers in natural colours; a bouquet and detached sprays similarly painted are scattered over the middle of the dish. The base is strengthened with a support similar to that of No. 749. H. $2\frac{1}{8}$ in., L. $11\frac{3}{4}$ in., W. $9\frac{1}{8}$ in.
Chaffers, fig. 466. A dish of similar style is reproduced in Owen, pl. vii.

751. Set of seven Trays, for dessert, painted in colours. The set is accompanied by a polished wood circular stand. About 1770.

The set consists of six segmental trays, of wavy outline on the outer circumference, fitting together round a central hexagonal one. All the trays have high sides sloping outwards from a flat base, and are painted inside and outside with slight formal borders of varying design in crimson. The sides are decorated externally with scattered sprays of flowers and detached leaves in natural colours; inside on the bottom of each is a single sprig. Segmental trays, H. $1\frac{1}{2}$ in., W. about $4\frac{5}{8}$ in.; hexagonal tray, H. $1\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.; stand, H. $1\frac{3}{4}$ in., diam. $12\frac{1}{2}$ in.
Compare with the set in Plymouth porcelain (No. 715).

752. Pair of Vases, plain white, moulded in relief. About 1770.

Each is of four-lobed bulbous form, oval in section, with a wide mouth. On either side is a sheaf of conventional leaves, at either end a shell, and round the mouth and base are borders of acanthus-foliage, all moulded in relief. Each, H. $2\frac{1}{2}$ in., L. $3\frac{1}{4}$ in.
Formerly in the Prideaux Collection; *see* p. viii.

753. PLATE, painted in colours and gilt, Mark, a cross and 1 (No. 57), said to be the mark of the enameller, Henry Bone, in overglaze blue enamel. About 1775. (PLATE 81.)

In the middle are exotic birds among bushes; the rim is painted with insects and sprays of flowers in natural colours, and has a gilt wavy edge. The base is strengthened underneath by a ring in relief surrounding the mark. Diam. $8\frac{1}{8}$ in.

This plate is similar to the Bow plate (No. 70), and was evidently made to match the set to which it belonged.

A similar piece is reproduced in Owen, fig. 68.

754. TWO PLATES, painted in colours and gilt. Mark on each, a cross in overglaze blue enamel (No. 58). About 1775. (PLATE 85.)

The pattern is the same as that of the dish No. 750. The rim of both plates has a gilt lobed edge, and both are strengthened beneath the base by a ring in relief surrounding the mark. Each, diam. 8 in.

Compare note on No. 750.

755. TWO PLATES, painted in colours and gilt. Mark, 6., in gold. About 1780. (PLATE 81.)

Both are saucer-shaped and have a ring in relief beneath the base, within the foot-ring. They are decorated with scattered sprays of flowers in natural colours within a band of formal zigzag pattern in crimson twined about with a wavy stem of green foliage. Each, diam. $7\frac{1}{4}$ in.

756. CHOCOLATE-POT, painted in colours and gilt. About 1770.

Inverted pear-shaped body merging by a curve into the wide neck, projecting lip moulded with foliations coloured green and purple, loop handle in the form of a bent twig. The decoration consists of small bouquets and sprigs of flowers in natural colours scattered over the surface. H. $6\frac{7}{8}$ in., diam. $4\frac{3}{4}$ in.

[757. MUG, Plymouth porcelain, *see* p. 129.]

758. MUG, painted in colours. Mark, a cross in overglaze greyish-blue enamel. About 1770.

Inverted bell-shaped, with ribbed loop handle. A small bouquet and detached sprigs of flowers and foliage in natural colours are scattered over the surface. Below the rim is a wreath of laurel in green. H. $6\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in.

759. MUG, printed in underglaze blue. Mark, a cross in overglaze blue enamel. About 1775.

Cylindrical, with ribbed loop handle. The same group of peony, prunus, and other flowers in the Chinese style is printed on either side; round the top and base are borders in Chinese style of floral and diaper ornament and cell-pattern respectively. H. $3\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.

760. TEA-POT WITH COVER AND STAND, painted in colours and gilt. About 1775. (PLATE 81.)

The tea-pot has an inverted pear-shaped body, curved spout with gilt foliage in relief on the top, and wavy ribbed loop handle, also decorated with gilt foliage. The domed cover has a knob in the form of an applied flower and leaf, painted in colours. The hexagonal stand has a scalloped slanting rim. All three pieces are decorated with bouquets and scattered sprays of flowers in natural colours. Tea-pot, H. $6\frac{3}{8}$ in., diam. 5 in.; stand, diam. $6\frac{1}{4}$ in.

761. TEA-POT AND COVER, painted in colours and gilt. Mark, a cross in dull overglaze blue enamel and 6 in yellow (No. 59). About 1775. (PLATE 81.)

Barrel-shaped body with curved spout gadrooned at its lower extremity and scrolled loop handle decorated with gilt husk-pattern in relief; slightly convex cover with knob in the form of a gilt bud. The upper part of the body is moulded with a band of wickerwork

pattern, from which hang festoons of roses painted in natural colours; a similar band of wickerwork forms the border of the cover, enclosing a wreath of roses in colours. Sprigs of similar roses are strewn over the remainder of the surface. The spout is garlanded at its springing with a wreath of laurel-leaves in relief, painted green. H. $5\frac{1}{4}$ in., diam. $4\frac{5}{8}$ in.

Chaffers, fig. 466.

762. Tea-pot and Cover, painted in colours. Mark, 14 in crimson (No. 60.) About 1780.

Globular body, curved foliated spout, loop handle in the form of a bent twig, slightly domed cover with cone-shaped knob. On either side of the body is a loose bunch of flowers in natural colours; detached sprays are painted on the cover. H. $4\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in.

716. Tea-pot and Cover, painted in colours and gilt. Mark, the sign for tin, in gold (No. 54). About 1770. (Plate 84.)

Globular body with short cylindrical neck, curved spout of decagonal section, and ribbed loop handle, domed cover surmounted by a knob in the form of a conventional pine-apple. The ground of the body and cover is painted in blue enamel veined in darker blue in imitation of marble. On this ground are reserved a band of gilt cresting round the cover, the shoulder and the base, and, on either side of the body and cover, a large white panel bordered with rich gilt rococo scrollwork and painted with a festoon of flowers and fruit in natural colours. The spout is decorated with a spray of similar flowers and the handle with gilt scrolls. H. $9\frac{3}{4}$ in., diam. $6\frac{3}{8}$ in.

The question of the origin of this tea-pot and of the coffee-pot (No. 722) with the same decoration is fully discussed by Owen (p. 79) and Church (p. 79). It is the opinion of these authors that, although marked with the Plymouth mark, they were not made until after the transference of Cookworthy's factory from Plymouth to Bristol; the basin, No. 723, bearing the usual Plymouth and Bristol marks combined, is cited in support of this view, and it may be noted that the cover of this tea-pot has a knob similar to that of the Bristol vase (No. 740). On the other hand, the flower-painting on this and similar pieces (Nos. 720, 722) closely resembles that of a *garniture* of vases (No. 706) which is generally ascribed without question to Plymouth; compare, however, note on No. 720.

Formerly in the Prideaux Collection.

Church, fig. 47; Solon, fig. 57.

720. Tea-pot and Cover, painted in colours and gilt. Mark, the sign for tin, in gold. About 1770.

Globular body with short cylindrical neck, curved spout and ribbed loop handle, slightly domed cover with cone-shaped knob. The ground of the body and cover is covered with mottled maroon-coloured enamel; on this is reserved, on either side of both body and cover, a shaped panel bordered with richly-gilt rococo scrollwork and painted with a festoon of flowers in natural colours. A small spray is painted underneath the spout. H. $5\frac{3}{4}$ in., diam. $4\frac{3}{4}$ in.

A similar tea-pot formerly in the Trapnell Collection (compare Oxford, *Catalogue*, p. 52, No. 417) came from the Britain Collection, in which it was preserved "as a relic of Champion's manufacture from the Castle Green works." It is probable, however, that this and the other pieces of like character were made either at Plymouth or at Bristol during Cookworthy's management; *see* note on No. 716.

Formerly in the Prideaux Collection.

722. Coffee-pot and Cover, painted in colours and gilt. About 1770.

Elongated pear-shaped body, with long curved spout and ribbed loop handle decorated with a gilt leaf in relief at the upper end; domed cover with knob in the form of an applied flower with two leaves, gilt. The ground of the body and cover is painted in blue enamel veined in darker blue in imitation of marble. On this ground are reserved a band of gilt cresting round the cover, the mouth and the base, and five large shaped panels, placed two, one above the other, on either side of the body, and one beneath the loop of the handle. The panels are painted with bouquets or festoons of flowers in natural colours and bordered with richly gilt rococo scrollwork. The spout is decorated with a bouquet in colours and the handle with gilt scrolls. H. $11\frac{1}{8}$ in., diam. $5\frac{1}{8}$ in.

Of the same pattern as No. 716; compare note thereon as to its place of manufacture. Formerly in the Prideaux Collection.

Marryat, fig. 227; Jaennicke, *Grundriss der Keramik*, fig. 369*b*, p. 811; Garnier, *Histoire de la Céramique*, fig. 159; Chaffers, fig. 455; *Journals*, ii., illustration facing p. 434.

763. Coffee-pot and Cover, painted in colours. About 1775.

Elongated pear-shaped body, with long curved spout of decagonal section and scrolled loop handle with an acanthus-leaf in relief at the upper end; domed cover with cone-shaped knob. Both body and cover are slightly lobed and are painted with a border composed of a wavy green ribbon intertwined with feathery scrolls in crimson, and with bouquets and scattered sprays of flowers in natural colours. H. $9\frac{5}{8}$ in., diam. $4\frac{7}{8}$ in.

711. Jug, painted in colours. Mark, the sign for tin, in gold, nearly obliterated, and "T" (?) impressed. About 1770. (Plate 81.)

Pear-shaped body with loop handle (restored in plaster) and projecting lip beneath which is a bearded mask in relief from the same mould as the head of the figure of Winter in the set of the Seasons (No. 730) described above. The mask is coloured after nature. Round the top of the jug, below a narrow red border, is a wavy green ribbon tied in two bows and intertwined with scrolls and tendrils in crimson. Bunches and detached sprays of flowers, amongst which are plum-branches bearing fruit, painted in natural colours, are scattered over the remaining surface. H. 10 in., diam. $7\frac{1}{4}$ in.

The indistinct impressed mark appears to be the initial "T," which is usually regarded as the mark of the modeller Tebo; as in the case of Nos. 41 and 43, it doubtless refers only to the model of the mask below the spout. Compare note on No. 730, also Owen, p. 242, *Burlington Magazine*, xxv., p. 108. The border is similar to that of No. 763.

764. Cabaret or Tea-set for a single person, painted in colours and gilt. Mark on each piece, a cross in overglaze blue enamel; also on the sucrier, crossed swords in imitation of the mark of Meissen porcelain in underglaze blue, the cross being painted partly over it (No. 61). About 1780.

The set consists of a tray, tea-pot and cover, sucrier and cover, cream-jug, and cup and saucer each decorated with a row of gilt-edged oval compartments, set midway between two horizontal bands of husk-pattern in green; the compartments, the gilt edges of which are delicately tooled, contain single rose-sprays, pointing alternately upwards and downwards, painted in natural colours. The tray is oval, with wavy shaped rim and a serpentine longitudinal rib projecting beneath the base to strengthen it. The tea-pot is pear-shaped, with short curved spout projecting from the shoulder and large loop handle, both moulded in the shape of a twig, and small flat-topped cover surmounted by a coloured rose-spray in relief. The sucrier is of bulbous form, with slightly domed cover, on which also is a rose-spray in relief. The cream-jug is pear-shaped, with projecting lip and loop handle. The cup is inverted bell-shaped, with loop handle. Tray, H. $1\frac{3}{8}$ in., L. $11\frac{1}{4}$ in., W. $7\frac{3}{8}$ in.; tea-pot and cover, H. $5\frac{1}{2}$ in., diam. $3\frac{3}{4}$ in.; sucrier, H. $3\frac{3}{4}$ in., diam. 3 in.; cream-jug, H. $3\frac{1}{2}$ in., diam. $7\frac{7}{16}$ in.; cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $4\frac{7}{8}$ in.

Tea-pot, Chaffers, fig. 466. The pattern is the same as that of No. 775.

765. Cream-jug, moulded in relief and painted in black and green. Mark, a cross and 6., in overglaze blue enamel (No. 62). About 1780.

The body is spirally fluted, with wavy edge and projecting lip, the flutes being moulded at their lower end with frond-like foliage; festoons of flowers in grey outline washed over with green enamel are painted round the outside. Loop handle of scrolled form. H. $2\frac{5}{8}$ in., L. $4\frac{1}{2}$ in.

766. Plate, painted in red and gilt. Mark, a cross in overglaze blue enamel. About 1780.

The narrow scalloped rim has a gilt edge and a border composed of a wide red band twined about with a gilt ribbon. Diam. $6\frac{1}{8}$ in.

767. Sucrier and Cover, painted in colours and gilt. About 1780.

Of the same form as the sucrier in the *cabaret*, No. 764. Round the edge of both pieces is a narrow border in black and green painted to imitate marble, edged with gilt scrolls and foliage. The remaining surface is decorated with scattered bouquets and sprays of flowers in natural colours. H. $3\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in.

768. Spoon-tray, painted in colours and gilt. Mark, 1., said to be the mark of the enameller, Henry Bone, in gold (No. 68). About 1775.

Of shaped oval form, with wavy rim decorated with festoons of flowers and garlands of laurel in natural colours, tied with pink ribbons, with gilt leafy ornament at intervals. A spray of flowers in colours occupies the middle. L. 6 $\frac{3}{16}$ in., W. $4\frac{1}{8}$ in.

769. Chocolate-cup with Cover and Saucer, painted in colours and gilt. Mark on the saucer, a cross and 2., said to be the mark of the enameller, William Stephens, in overglaze blue enamel (No. 63). About 1775.

The cup has two scrolled loop handles; the domed cover has a knob in the form of a green apple with foliage, applied in relief. Each piece is decorated with festoons of flowers in natural colours hung from a gilt horizontal line. Cup and cover, H. $4\frac{1}{4}$ in., W. $5\frac{3}{8}$ in.; saucer, diam. $5\frac{3}{4}$ in.

For the significance of the mark, *see* Owen, p. 235, and Oxford, *Catalogue, Trapnell Collection*, p. xviii.

770. Portion of a Service, painted in colours and gilt, consisting of a bread-and-butter plate, sugar-basin and cover, two chocolate-cups, two tea-cups and saucers, and two coffee-cups. Made for William Cowles. Mark, on the chocolate-cups and one tea-cup, a cross in overglaze blue enamel and 1., said to be the mark of the enameller, Henry Bone, in gold, accompanied on the chocolate-cups by the date 1776, also in gold (No. 69). (Plate 81.)

The plate is saucer-shaped, with a circular ridge underneath, within the foot-ring, to strengthen the base. The sugar-basin, chocolate- and coffee-cups are of ogeeform, the cups having scrolled loop handles. The domed cover of the sugar-basin is surmounted by a flower with foliage, applied in relief within a painted laurel wreath. The tea-cups have no handles. Each piece is decorated with a bouquet and scattered sprays of flowers in natural colours, and with the monogram "WC" in duplicate, in gold within a green laurel-wreath. This monogram is placed in the centre of the plate and saucers, on one side of the sugar-basin, outside, and inside on the bottom of each of the cups. Plate, diam. $7\frac{3}{4}$ in.; sugar-basin and cover, H. $5\frac{1}{4}$ in., diam. $4\frac{3}{4}$ in.; chocolate-cups, each H. $3\frac{1}{4}$ in., diam. $3\frac{1}{3}$ in.; tea-cups, H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in.; saucers, diam. 5 in.; coffee-cups, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in.

This service was made for William Cowles, merchant, of No. 33, Castle Green, Bristol. A tea-cup and saucer are in the British Museum (No. viii. 22); another chocolate-cup is shown in Owen, fig. 55.

Formerly in the Prideaux Collection.

771. Tea-cup and Saucer, painted in colours and gilt. Mark, on both pieces, 3. in gold, accompanied on the saucer by crossed swords in imitation of the mark of Meissen porcelain, in underglaze blue (No. 67). About 1775.

The cup is decorated outside and the saucer inside with a band of arched gilt scrolls connected by S-shaped gilt scrolls with the rim and twined about with wavy garlands of flowers painted in natural colours. The cup has a shaped loop handle. Cup, H. $1\frac{7}{8}$ in., diam. 3 in.; saucer, diam. $5\frac{1}{8}$ in.

772. Tea-cup and Saucer, painted in colours in imitation of Chinese porcelain. Mark, a cross and 16, in overglaze blue enamel (No. 64). About 1780.

The cup is painted outside and the saucer inside with a Chinese lady holding an umbrella, standing with a child at her side in a garden; to the left of her is a parrot perched on a stand. Inside both pieces is a border of chain-pattern in red. The cup has no handle. Cup, H. $1\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in.; saucer, diam. 5 in.

773. Two Tea-cups and Saucers, painted in colours. Mark, a cross and 7., in overglaze blue enamel (No. 65). About 1780.

The cups are inverted bell-shaped without handles, and, like the saucers, have a wavy edge, coloured brownish-crimson. The cups are decorated outside and the saucers inside on the rim with festoons of flowers, in black outline filled in with green. Cups, H. 2 in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{3}{4}$ in.

For reasons not stated this pattern has been called the "Horace Walpole pattern."

774. Tea cup and Saucer, painted in colours and gilt. Mark on both pieces, 3. in gold; also on the saucer, crossed swords in imitation of the mark on Meissen porcelain, in underglaze blue (No. 66). About 1780.

Bell-shaped cup with shaped loop handle. The cup is decorated outside and the saucer inside with festoons of foliage, in grey washed over with green, hanging from the rim and passing over oblique lines of gold which spring at their lower end from a band of scallops, also in grey and green. In the middle of the saucer is a small gilt rosette. Cup, H. $3\frac{1}{4}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{1}{8}$ in.

775. Two Coffee-cups, paitend in colours and gilt. Mark, a cross in overglaze blue enamel and 3. in gold (No. 70). About 1780.

The cups are cylindrical, with scrolled loop handle moulded in relief with husk pattern, gilt; the saucers have a high slanting rim. The cups are decorated outside and the saucers inside with a row of gilt-edged oval compartments, set midway between two horizontal bands of husk-pattern in green; the compartments, the gilt edges of which are delicately tooled, contain single rose-sprigs, pointing alternately upwards and downwards, painted in natural colours. Cups, H. $2\frac{3}{4}$ in., diam. $2\frac{5}{8}$ in.; saucers, diam. $5\frac{3}{4}$ in.

Owen, fig. 34. The pattern is the same as that of No. 775.

776. Two Coffee-cups and Saucers, painted in colours and gilt. Mark on all the pieces, a cross in overglaze blue enamel, accompanied on the saucers by 4. in the same colour (No. 71). About 1780.

Of the same form as No. 775. The cups are decorated outside and the saucers inside with two wide bands of scale-pattern in crimson, edged with gold and enclosed between two narrower bands of green husk-pattern. A gilt rosette occupies the centre of the saucers. Cups, H. $2\frac{3}{4}$ in., diam. $2\frac{3}{4}$ in.; saucers, diam. $5\frac{3}{4}$ in.

777. Coffee-cup and Saucer, painted in colours and gilt. Mark, a cross in overglaze blue enamel, and 1., said to be the mark of the enameller, Henry Bone, in gold (No. 72). About 1780.

Of the same form as No. 775. The cup is painted outside and the saucer on the rim with twisted festoons of pearls between two horizontal bands of green husk-pattern. Cup, H. $2\frac{3}{4}$ in., diam. $2\frac{5}{8}$ in.; saucer, diam. $5\frac{1}{4}$ in.

Owen, fig. 30.

778. Coffee-cup and Saucer, painted in purple and gilt. Mark, a cross in overglaze blue enamel and 2, said to be the mark of the enameller, William Stephens, in gold. About 1780.

Of the same form as No. 775. The decoration, on the outside of the cup and on the rim of the saucer, consists of a band of gilt chain-pattern, carefully tooled, between two gilt lines each twined about with a ribbon in purple. Cup, H. $2\frac{5}{8}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $5\frac{1}{4}$ in.

See note on No. 769.

779. Two Coffee-cups and Saucers, painted in colours and gilt. Mark on both saucers, 5 in gold, also on one of them, crossed swords in imitation of the mark on Meissen porcelain, in underglaze blue (No. 73.) About 1780.

The cups are bordered outside and the saucers inside with gilt rosettes connected by S-shaped scrolls in red, which are intertwined with narrow stems of foliage in grey and green. Small gilt sprigs are scattered over the remaining surface. Cups, H. $2\frac{3}{8}$ in., diam. $2\frac{1}{4}$ in.; saucers, diam. $5\frac{1}{8}$ in.

780. Two Coffee-cups, painted in colours and gilt. Inside on the bottom of each, accompanied by the date 1774 and a cross, the mark of the Bristol factory, are the initials "I H," in crimson, said to be those of Joseph Harford, iron merchant, of Bristol.

Each has a loop handle in the form of a bent twig and is painted with festoons of flowers in natural colours hanging from a border of narrow gilt scrolls. Each, H. $2\frac{1}{2}$ in., diam., $2\frac{5}{8}$ in.

In the opinion of Owen (pp. 94, 189) the service to which these cups belong was more probably made for Joseph Hickey, a friend of the statesman, Edmund Burke, and London agent for the Bristol porcelain works. Joseph Harford, with whom the service is traditionally associated, was one of the partners with Champion in the ownership of the factory in the years 1768–9. Another cup from the service is reproduced by Owen (fig. 43).

IX.—CAUGHLEY.

FROM the year 1772 onwards porcelain was made at a pottery previously in existence at Caughley, near Broseley, in Shropshire. The introduction of the manufacture was due to Thomas Turner, who came from Worcester. The earlier productions were for the most part decorated by printing under the glaze in blue of peculiar brilliancy, a type unrepresented in the Collection; if the jug (No. 122) is rightly assigned to Caughley it would appear that printing in black over the glaze was also sometimes adopted. In 1799 the works were purchased by John Rose, of the neighbouring Coalport factory, and their activity steadily lessened, until about 1814 they were finally demolished. A characteristic style of decoration in underglaze blue and gold[1] belongs to the last few years of the 18th century, being clearly inspired by the Worcester porcelain of the Flight period of management.

Amongst the marks used at Caughley are the initials "S" and "C" printed in blue under the glaze. The "S" indicates "Salopian," the name by which the porcelain was generally known.

Nos. 781–783.

These pieces are variously decorated with painting, printing or gilding. The blue decoration in every case, whether painted or printed, is under the glaze.

781. Jug, painted in blue under the glaze, and decorated over it in enamel colours and gold. Mark, "S" in blue, barred over with gold as though to conceal it. About 1790. (Plate 86.)

The form is borrowed from Worcester porcelain and is the same as that of the Worcester jug No. 540. On the front are the initials "S B" in monogram, in a circular medallion with a border of beads in gold, and on either side are bouquets and scattered sprays of flowers in brown, yellow and gold, with touches of dull green. Round the top and base are borders of gilt chain-pattern on a dark blue band, edged with a wavy wreath of gilt foliage. H. $8\frac{1}{2}$ in. diam. 6 in.

782. Jug, painted in blue and gilt. About 1790. (Plate 87.)

Of the same form as No. 781. The body and neck are decorated with branches of conventional foliage in gold and flowers in blue. Round the shoulder and rim are formal borders in blue and gold. H. $7\frac{1}{8}$ in., diam. $4\frac{7}{8}$ in.

[1] Nos. 781, 782, 783.

790. Jug, printed in blue with the royal arms of King George III. as borne before 1802 and with figures of volunteers. The royal arms are also impressed from a seal on the base (Mark No. 74). Inside the rim is the inscription "BRIMSTREE LOYAL LEGION." About 1795. (Plate 87.)

Of the same form as No. 781. The arms, which are accompanied by a crowned helmet, floral emblems, the supporters, and the mottoes "HONI SOIT QUI MAL Y PENSE" and "DIEU ET MON DROIT," are set in the midst of a trophy of flags and weapons, flanked on either side by the same print representing two volunteers standing at attention as sentries beside a flagstaff. Above this group, which is repeated on either side of the neck, is placed on one side of the body another print representing a body of troops on parade. The inscription is placed on a garter forming a border inside the neck. H. 8 in., diam. 5 in.

Brimstree is the name of a hundred in Shropshire, in the immediate neighbourhood of Caughley. The jug was doubtless made for the use of a corps of volunteers in the time of the war with France during the last decade of the 18th century; it may be dated between 1794, when the volunteer movement began, and the Peace of Amiens, 1802.

122. Jug, printed in black. About 1775.

Pear-shaped, with projecting lip and loop handle. On one side is a Chinese lady attended by two children, one of whom holds a parasol over her head; on the other side are two youths in European dress of the period, playing at battledore and shuttlecock, with rococo scrollwork below. H. $4\frac{1}{4}$ in., diam. $3\frac{5}{8}$ in.

This piece is conjecturally attributed to Caughley. The paste shows by transmitted light the warm yellowish tone characteristic of Caughley porcelain.

783. Pair of Mugs, painted in blue and gilt. About 1790. (Plate 87.)

Cylindrical, with grooved loop handle. Decorated with two conventional floral designs set alternately with vertical bands of formal ornament between them. H. $4\frac{3}{8}$ in., $4\frac{1}{2}$ in., diam. $3\frac{3}{4}$ in., $3\frac{5}{8}$ in. respectively.

X.—LIVERPOOL.

PORCELAIN was made at several of the potteries which flourished at Liverpool in the 18th century. Richard Chaffers, who died in 1765, appears from an advertisement to have been making it as early as 1756. Amongst other potters who produced porcelain at a slightly later period were Samuel Gilbody, Philip Christian, Seth and John Pennington, and Zachariah Barnes. Porcelain was also made from about 1800 onwards at "Herculaneum," a pottery established near Liverpool in 1796, on the right bank of the Mersey.

The Schreiber Collection contains no specimens of Herculaneum porcelain, all the pieces belonging to the earlier period of manufacture at Liverpool. In the absence of marks or signatures of potters it is impossible to assign the specimens to their several makers; all are decorated with black transfer prints, executed at the printing works established in the city about 1756 by John Sadler and Guy Green.

Nos. 784–789.

The prints on all these pieces are over the glaze in black; No. 789 has also slight painted decoration in the same colour.

784. Mug, printed in black with a bust portrait of "Major General Wolfe" (b. 1727, d. 1759). The print is signed "*J. Sadler Liverpool.*" About 1770. (Plate 87.)

Barrel-shaped, with scrolled loop handle. The bust is flanked by rococo scrollwork supporting two trophies, of arms, funeral monuments and flags; two of the flags are inscribed with the names of his engagements "*Louisbourg*" and "*Quebec.*" H. $3\frac{5}{8}$ in., diam. 3 in.

Made to commemorate Wolfe's victory and death at Quebec in 1759. The print appears to be based on a portrait by Thomas Gainsborough, reproduced in *The Century Magazine, New Series*, xxxiii, p. 322.

785. Mug, printed in black with a half-length portrait of "The Illustrious Prince Ferdinand of Brunswick" (b. 1721, d. 1792). The print is signed "*Sadler Lip^l.*" (Plate 87.)

The portrait is flanked on one side by a battle-scene, on the other by a shield with the arms of Prussia amid a trophy of arms and flags, one of which is inscribed "*Minden.*" The mug is mounted with a silver rim chased with rococo scrollwork. H. $3\frac{5}{8}$ in., diam. $3\frac{1}{8}$ in.

Made to commemorate the battle of Minden, 1759.

612. Coffee-pot and Cover, printed in black by John Sadler.

The form is the same as that of the Worcester coffee-pot No. 611, except that the cover has a cone-shaped knob. On one side of the body is a print of a lady standing under a tree beside a man, who sits playing a flute, whilst two children dance in front of them. On the other side is Harlequin seated with a lady on a seat, with needlework on a table beside it, before a tree, from behind which Pierrot is seen approaching. The cover is decorated with a wreath of interlacing rococo scrollwork. H. $7\frac{1}{2}$ in., diam. $3\frac{7}{8}$ in.

The first-named print occurs also on a tile of "delft" ware (No. 845) and a tea-pot of cream-coloured earthenware (No. 1107), the second on a "delft" tile (No. 840) and, in combination with scrollwork of the same pattern as on the cover, on a sugar-basin of cream-coloured earthenware (No. 1113) in the Schreiber Collection, all printed at Liverpool. Compare *Burlington Magazine*, Vol. vi., article by John Hodgkin, *Transfer Printing on Pottery*, pp. 319, 320.

[786. Two Sauce-boats, Worcester porcelain, *see* p. 89.]

[787. Two Jugs, Worcester porcelain, *see* pp. 95, 96.]

[788. Jug, Worcester porcelain, *see* p. 96.]

789. Two Tea-cups and Saucers, printed and painted in black. On one side of the cup and saucer is a group of figures beside a monumental fountain, from the painting by Antoine Watteau, now in the Wallace Collection, known as "*La Cascade*," which was engraved by G. Scotin. About 1760. (Plate 87.)

The cups, which have no handle, are printed on the reverse side with figures of a shepherdess and a seated mandoline-player with sheep in a landscape. Inside both cups and saucers is a painted border of scallops and dots. Cups, H. $1\frac{3}{4}$ in., diam. 3 in., $2\frac{7}{8}$ in. respectively; saucers, diam. $4\frac{3}{4}$ in.

[790. Jug, Caughley porcelain, *see* p. 150.]

XI.—STAFFORDSHIRE PORCELAIN OF THE 19TH CENTURY.

THE Collection contains only a few selected specimens of the porcelain of the numerous factories in Staffordshire which came into existence or first began to manufacture porcelain in the early years of the 19th century.

§ 1. *LONGPORT.*

No. 791.

Porcelain was manufactured, with other wares, at Longport, near Burslem, by the firm established in 1793 by John Davenport and carried on by his descendants till 1882.[1] In the earlier productions the style of the Derby porcelain of the time was imitated. The mark used was the name of the firm, sometimes accompanied by an anchor, printed or impressed.

791. TEA-CUP AND SAUCER, decorated with gilding and painted *en camaïeu* in grey on a sage-green ground. Mark, "Davenport, LONGPORT," printed in red (No. 78). About 1825.

The cup is painted outside and the saucer on the rim with sheep in a landscape reserved *en camaïeu* on a green ground, between gilt borders of bead and lotus-flower ornament. Inside the cup and in the middle of the saucer is a large gilt rosette. Cup, H. 3 in., diam. $2\frac{7}{8}$ in.; saucer, diam. 5 in.

Bought at Dresden on August 7th, 1869, *see Journals*, i., p. 29, "I have to enumerate from Wolfsohn's . . . . green cup and saucer, imitating 'Empire' Sèvres, signed Davenport, Longport, 12s."

Solon, fig. 791.

[**792.** JUG, porcelain, of uncertain origin, *see* p. 164.]

[**793–796.** GROUP, etc., Rockingham porcelain, *see* pp. 156, 157.]

[**797–799.** INKSTAND, etc., Lowestoft porcelain, *see* pp. 159, 160.]

§ 2. *STOKE-UPON-TRENT (SPODE).*

Nos. 800—802.

Porcelain was first made about 1800 at the pottery established by Josiah Spode at Stoke-upon-Trent, and carried on after his death in 1797 by his son of the same name. In 1833 the manufacture passed

[1] *See* Rhead, p. 92.

into the hands of William Taylor Copeland, by whose family it is still conducted.

In the porcelain made during the Spode management excellence of material is combined with the florid decoration characteristic of the period. The mark employed was the name "Spode" usually accompanied by a pattern-number, variously executed; in the three pieces described below, all of which are decorated with painting and gilding over the glaze, the mark also is written over the glaze in various colours. The decoration of each is in rich enamel colours and gilding, in the case of Nos. 801 and 802 partly over a ground of dark underglaze blue.

800. Vase and Cover. Mark, "SPODE" in brown (No. 77). About 1825. (Plate 88.)

Ovoïd body painted in natural colours on one side with a bouquet, and on the other with an overturned basket of flowers, and with two butterflies, against a shaded brown ground. Domed perforated cover with a gilt knob in the form of a pod, two gilt loop handles rising from the shoulder, high foot supported on a square plinth with a border of gilt conventional ornament. H. $7\frac{3}{4}$ in., W. 4 in.

801. Violet-basket. Mark, "SPODE 1166" in red. About 1820.

Oval with scalloped edge, perforated convex cover, and loop handle on the cover and at either end of the basket. Painted with sprays of flowers in natural colours reserved on a ground of dark underglaze blue overlaid with gilt scale-pattern. H. $1\frac{7}{8}$ in., L. $4\frac{1}{8}$ in., W. $2\frac{5}{8}$ in.

Bought at Exeter on September 15th, 1869, *see Journals*, i., p. 37, "The only thing the small shops at Exeter presented was a little Spode basket at Mrs. Guerto's."

802. Box and Cover. Mark, "SPODE 1166" in red (No. 80).

Circular, painted inside and out with sprays of flowers in natural colours, reserved except in the middle of the cover on a ground of dark underglaze blue overlaid with gilt scale-pattern. The cover is slightly convex. H. $1\frac{1}{4}$ in., diam. $2\frac{5}{8}$ in.

§ 3. *STOKE-UPON-TRENT (MINTON).*

No. 803.

The factory carried on at the present time at Stoke by Mintons, Limited came into operation in 1796 under the direction of Thomas Minton, who had previously worked at Caughley and elsewhere as an engraver of copper-plates for printing on pottery. Porcelain is said to have been added to the productions of the factory in 1798, and appears to have been made continuously from that time forward.[1] The mark usually employed until 1861 consisted of double "S" in

[1] Compare Burton, *English Porcelain*, p. 173.

imitation of the Sèvres mark, with "M" below, generally in blue enamel over the glaze. In addition to the pieces described below, No. 470 was also probably made at the Minton factory.

803. Pair of Beakers, painted in enamel colours and gilt. Mark, double "S" above "M," in overglaze blue (No. 79). (Plate 88.)

The beakers are painted with sprays of flowers in natural colours, on one yellow globe-flower and purple peony, on the other, pink and yellow mallow and purple-striped double anemone. A gilt band encircles the rim and base of both pieces. H. $4\frac{3}{4}$ in., $4\frac{1}{2}$ in. respectively, diam. 4 in.

§ 4. *HANLEY.*

No. 803*a*.

Amongst the factories producing porcelain at Hanley was that of John Shorthose & Co., stated to have come to an end about 1823.[1] The mark used was the name of the firm, sometimes accompanied by crescents.

803a. Tea-cup and Saucer, printed in underglaze blue. Mark on the saucer, "Shorthose & Co." and two crescents, printed in the same colour (No. 81). About 1800.

The cup is printed outside and the saucer inside with pheasants and other birds perched on a tree or flying. The cup has no handle. Cup, H. $1\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $4\frac{3}{4}$ in.

§ 5. *STAFFORDSHIRE (MANUFACTURE UNCERTAIN).*

Nos. 354, 470.

In the absence of marks it is impossible to assign these pieces with certainty to any one of the Staffordshire factories in particular.

354. Two Plates, moulded in relief and painted in colours over the glaze. About 1810.

The rim has a scalloped edge and is moulded with trellis-pattern, with small yellow flowers applied at the points of intersection. The middle is painted with sprays of flowers in natural colours. Diam. $7\frac{1}{2}$ in.

470. Mug, printed in crimson from a stipple-engraved plate and gilt. About 1820.

Cylindrical, with foliated loop handle and moulded base. The print on the front of the mug depicts a shepherd addressing a girl who kneels to draw water from a stream. H. $4\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in.

This piece is probably an early production of the Minton factory at Stoke-upon-Trent, at which stipple-printed decoration was extensively used.

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[1] Chaffers, *Marks and Monograms*, p. 701.

XII.—SWINTON (ROCKINGHAM WORKS).

IN 1820 experiments were made for the production of porcelain at the pottery of Brameld & Co., on the estate of the Marquis of Rockingham, at Swinton, near Rotherham, in Yorkshire, but it did not become part of the regular output of the establishment till 1826, in which year the factory received assistance from Earl Fitzwilliam and assumed the title of "Rockingham Works"; porcelain continued to be made there till 1842, when the works were closed. The mark used, in several variations, consisted of the name of the works and the proprietors below a griffin, the crest of Earl Fitzwilliam, printed in various colours. The title "Royal" prefixed to the name indicates pieces made after 1830, when the factory received an order from William IV., and the words "Manufacturer to the King" those made during his reign (1830–1837). Another mark occasionally found is an applied oval medallion with the name "Brameld" in relief within a wreath of the national floral emblems.

Nos. 793–796.

These pieces are all decorated over the glaze in enamel colours and gold, in the case of No. 796 over a printed outline.

793. GROUP. Two greyhounds and a dead hare. About 1830.

One of the hounds, which are coloured after nature, is sitting up, the other lying down, on an oval rocky base coloured green. H. $2\frac{3}{4}$ in., L. $4\frac{3}{8}$ in., W. $2\frac{1}{8}$ in.

794. VASE AND COVER. Mark, a griffin, and "*Rockingham Works Brameld*," printed in red; also an applied oval medallion moulded in relief with the name "BRAMELD" within a wreath of roses, thistles and shamrock (No. 87). 1826–1830.

Of hexagonal section with bulbous body, spreading base, short neck, and wide-rimmed domed cover surmounted by a gilt figure of a seated monkey. Both vase and cover are painted with butterflies and bouquets and sprays of flowers in natural colours. H. 12 in., diam. $3\frac{7}{8}$ in.

795. TOY TEA-POT, decorated with applied flowers modelled in relief. Mark, a griffin, and "*Rockingham Works Brameld Manufacturer to the King*," printed in crimson (No. 86). 1830–1837.

Depressed pear-shaped body with short curved spout and loop handle in the form of green twigs from which spring the flowers in relief, coloured after nature, which are applied to the body; the domed cover is similarly decorated with flowers. H. $2\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in

796. Plate, printed in black outline and painted in colours with gilding, in imitation of Chinese porcelain of the *famille verte*. Mark, a griffin, and "*Royal Rock*^{m} *Works Brameld*," printed in crimson (No. 88). 1830–1842. (Plate 85.)

Octagonal. The middle is circular and is painted with flowering plants, fungi, and grotesque birds. The rim is decorated, within a formal border in red, with flowers on a green ground on which are reserved four shaped panels, enclosing alternately a bird and a beetle among flowers. Diam. $9\frac{5}{8}$ in.

XIII.—LOWESTOFT.

A PORCELAIN factory was established at Lowestoft, in Suffolk, in 1757, after an unsuccessful attempt in the neighbourhood in the previous year. In 1770, under the title of Robert Browne and Co., the firm had a warehouse in London. The factory, which was almost entirely occupied with the production of wares of a utilitarian character with decoration of modest pretensions, was closed about 1802. The name of one of the Lowestoft painters, Robert Allen, is inscribed on a Chinese porcelain tea-pot in the Collection (No. 817).

Numerous pieces bearing local inscriptions serve as aids to the identification of Lowestoft productions. Additional evidence was provided in 1902, when a quantity of moulds, wasters and fragments were brought to light on the premises formerly occupied by the manufacture. In the earlier stages the decoration consisted chiefly of painting in underglaze blue, inspired by Chinese originals and generally combined with scrollwork and floral ornament moulded in relief in which the influence of early Worcester porcelain is perceptible. Underglaze printing in blue was also employed. From about 1770 polychrome painting over the glaze was adopted, simple sprays of flowers and feathery scrolls of rococo character being the predominant motives. Inscriptions are also common. The rococo style continued in vogue at Lowestoft longer than in most factories; it was only towards the end of the 18th century that the classical revival took effect there. The "French sprig" pattern, originated in the Parisian factory of the duc d'Angoulême, is sometimes found on pieces of the latest period.

No recognised factory mark was used at Lowestoft, but small numerals of uncertain significance, always in underglaze blue, are of frequent occurrence under the base of the pieces.

Nos. 797–799.

The following pieces are decorated with painting either in blue under the glaze or in various colours over it. Gilding occurs on No. 799 only. The marks in blue are under the glaze.

797. INKSTAND, painted in blue, inscribed "A Trifle from LOWESTOFT." About 1770. (PLATE 89.)

Body nearly cylindrical, with slightly concave sides, short narrow neck, and four holes for pens round the shoulder. The inscription is enclosed within a panel of rococo scrollwork; on the reverse side of the body are sprays of conventional flowers and two insects. Round the shoulder and inside the mouth are formal borders in Chinese style. H. $2\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in.

596. TEA-POT AND COVER, painted in blue on a powdered blue ground in imitation of Chinese porcelain. About 1765. (PLATE 89.)

Globular body, with short wide neck, curved spout and loop handle; slightly convex cover with cone-shaped knob restored in plaster. The whole surface is covered with powdered blue, with exception of a large shaped panel on either side of the body and two smaller ones on the cover, reserved in white, which are painted with Chinese flowering plants and insects. H. $5\frac{1}{4}$ in., diam. $4\frac{5}{8}$ in.

This piece is similar in character to the dish in the British Museum painted with a view of Lowestoft Church; compare Hobson, *Catalogue*, pl. 37.

497. TWO SAUCE-BOATS, moulded in relief and painted in black; inside on the bottom of each are the name "Miss de Vaux" and date 1774.

Long spout, shaped rim, loop handle, the sides moulded with shaped panels. Under the lip and in one panel are sprays of flowers; the other panel encloses a Chinese landscape. Inside the rim are sprays of flowers and compartments of trellis-pattern. H. $1\frac{5}{8}$ in., $1\frac{3}{4}$ in. respectively, L. $4\frac{1}{4}$ in., W. $1\frac{3}{4}$ in., $1\frac{7}{8}$ in. respectively.

531. PAIR OF TRAYS, moulded in relief and painted in greyish-blue. About 1765.

In the form of a leaf on which are moulded a smaller leaf, a spray of flowers, and an insect. The outlines of both leaves and the veins of the smaller are picked out in blue. W. $5\frac{1}{2}$ in., $4\frac{7}{8}$ in. respectively.

The attribution of these pieces to Lowestoft is uncertain.

129. TWO TEA-CUPS AND SAUCERS, moulded in relief and painted in blue. Mark on the cups, 1 in blue. About 1760. (PLATE 89.)

Both cups and saucers are moulded with sprays of conventional roses and carnations below a narrow band of scrolls, which is enclosed by a formal border painted in blue. The cups have no handle. Cups, H. $1\frac{1}{2}$ in., diam. 3 in.; saucers, diam. $4\frac{5}{8}$ in., $4\frac{7}{8}$ in. respectively.

Made from moulds of the same pattern as one found in the old buildings of the Lowestoft factory in 1902, figured by Spelman, pl. iv. The painted border occurs on a fragment found on the same site, figured in the same work, pl. liii.

130. TEA-CUP AND SAUCER, moulded in relief and painted in blue. The initials "I.H." and date 1764 are introduced in the moulded decoration. (PLATE 89.)

Both pieces are moulded with three vertical or radial bands of trellis-pattern dividing the surface, below a narrow border of painted ornament of the same pattern as that on No. 129, into three compartments, each of which encloses a circular medallion with beaded border surrounded by conventional floral ornament also in relief. In each medallion is a small Chinese landscape painted in blue; on the bottom of the cup inside and in the middle of the saucer is a floral spray similarly executed. Cup, H. $1\frac{3}{4}$ in., diam. 3 in.; saucer, diam. $4\frac{3}{4}$ in.

The mould for a tea-pot with similar relief decoration and the date 1761, a cast from which is in the British Museum, was found in the old buildings in 1902; *see The Connoisseur*, vol. v., 1903, p. 269. For the border compare Spelman, pl. liii.

123. Toy Tea-service, consisting of tea-pot and cover, sugar-basin and cover, milk-jug, two tea-cups and saucers, and two coffee-cups and saucers, painted in colours. About 1780. (Plate 89.)

The tea-pot has a globular body, slightly curved spout, loop handle, and domed cover with round knob. The sugar-basin has a flange round the rim, into which the convex cover fits. The jug is pear-shaped, with projecting lip and loop handle. The tea-cups have no handle. All the pieces are painted with bouquets and sprays of flowers in natural colours.

Tea-pot, H. $3\frac{3}{8}$ in., diam. $2\frac{3}{4}$ in.; sugar-basin, H. $2\frac{1}{4}$ in., diam. $2\frac{1}{2}$ in.; milk-jug, H. $2\frac{1}{4}$ in., diam. $1\frac{3}{4}$ in.; tea-cups, H. 1 in., diam. $1\frac{7}{8}$ in.; coffee-cups, H. $2\frac{1}{2}$ in., diam. $1\frac{1}{2}$ in.; saucers, diam. $3\frac{1}{8}$ in.

112. Tea-poy, moulded in relief and painted in blue. On one end are the words "Hyson Tia," and on the other the initials "H.T." Mark, 5 in blue (No. 75). About 1760. (Plate 90.)

Of oblong eight-sided section with flat top and short cylindrical neck. The larger sides are painted each with a Chinese figure in a landscape, in a panel surrounded by flowers, beadwork, and foliage in relief. Round the top and base are borders of scrolls and lozenge-pattern respectively in blue. The inscription and initials on the ends are painted each on a slightly raised panel with a floral border in relief. Floral sprays and insects in blue are scattered over the remaining surfaces. H. $4\frac{3}{4}$ in., L. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

108. Mug, painted in blue in the Chinese style. Mark, 14 in blue. About 1770. (Plate 89.)

Cylindrical, with grooved loop handle. The decoration consists of a dragon, partly outside and partly inside the mug, chasing a flaming pearl amid conventional clouds. H. $5\frac{1}{2}$ in., diam. $4\frac{3}{8}$ in.

Bought at Salisbury on September 11th, 1869, *see Journals*, i., p. 36, ". . . . went on to "Targett's in the High Street . . . There C. S. discovered . . . . a clumsy blue and "white jug, handle terminating in a heart, Bow (3s.)." This piece was formerly attributed to Bow. A similar mug is figured by Spelman, pl. lxxvii.

Burton, *English Porcelain*, pl. ii; Mew, pl. xi.

798. Mug, painted in colours; inscribed on the front in black "A Trifle from Lowestoft." About 1790. (Plate 90.)

Barrel-shaped, with a band of reeding round the rim and base and scrolled loop handle. On either side is a spray of cornflowers in overglaze blue, red, and green in the style of the so-called Angoulême sprigs; the inscription is surrounded by garlands of foliage painted in crimson. H. $3\frac{3}{4}$ in., diam. 3 in.

A mug with the same inscription and similar decoration in the British Museum is dated 1795, figured in *The Connoisseur*, Vol. vii, 1903, p. 100.

799. Mug, decorated with gilding. About 1790.

Barrel-shaped, with a band of reeding round the rim and base, and loop handle. On the front are the initials "F.H." within a heart-shaped panel; gilt stars are regularly scattered over the remaining surface. H. 4 in., diam. $3\frac{1}{4}$ in.

XIV.—NANTGARW.

THE porcelain works at Nantgarw, between Cardiff and Merthyr Tydfil in the valley of the Taff, was founded in 1811 by William Billingsley (who was apprenticed at the Derby factory in 1774, and had subsequently been employed by Flight and Barr at Worcester) and his son-in-law Samuel Walker. The manufacture was suspended in 1814, when Billingsley and his staff removed to the Swansea works. It was resumed in 1817 and in 1819 Billingsley migrated to Coalport, the Nantgarw works being taken over by William Weston Young, who carried them on till they were finally closed in 1822.

The paste of Nantgarw porcelain is of very translucent, glassy character. The decoration was chiefly imitated from that of Sèvres porcelain of the 18th century. Much of the porcelain was issued from the factory without decoration and painted in London or elsewhere. The mark used was the name "NANT-GARW," with or without the initials "c w" (probably for "China Works"), impressed.

Nos. 804–807.

All these pieces are painted over the glaze in enamel colours and gold.

804. PEN-TRAY. Mark, "NANT-GARW C.W.," impressed (No. 82). (PLATE 91.)

Boat-shaped; decorated inside with a border of pendent rose-sprays alternating with stems bearing red berries intertwined with gilt scrolls, and outside with detached roses and buds. The flowers are painted in natural colours. L. 9½ in., W. 3 in.

805. PAIR OF GOBLETS. Mark on both, "G" impressed (No. 83). (PLATE 91.)

Semi-ovoid bowl, high spreading foot. The surface of the bowl is divided by pendent laurel-sprays in gold, each flanked by two vertical wavy gilt lines, into four panels, in each of which is a spray of flowers in natural colours. Round the rim is a border of gilt foliage on a wavy stem. The flowers are, on one goblet, pink roses, yellow and red tulips with forget-me-nots, purple anemones, and blue and yellow convolvulus; on the other, pink roses, blue and yellow convolvulus, yellow anemones, and purple poppy Each, H. 5½ in. diam. 5 in.

806. PLATE. Mark, "NANT-GARW C.W.," impressed. (PLATE 91.)

In the middle is a bouquet of flowers in natural colours. On the rim are four panels reserved in white and surrounded by gilt scrolls flanked by floral sprays on a blue ground; in two of the panels are Chinese figures, in the others miniature Chinese pavilions among trees. Diam. $9\frac{1}{4}$ in.

This piece was decorated elsewhere than at Nantgarw, probably in London by one of the enamellers employed by the dealer John Mortlock.

807. PLATE. Mark, "NANT-GARW C.W." impressed. (PLATE 91.)

The rim has a shaped edge and is moulded in relief with gilt scrollwork and wreaths of flowers forming panels which are painted with bouquets in natural colours against a shaded grey background. In the middle is a large group of currants, cherries, plums and an apple, with foliage, in natural colours. Diam. $9\frac{7}{8}$ in.

From the style of painting it is probable that this plate was painted by Moses Webster, who decorated Nantgarw porcelain in London for Mortlock, the ware being fired by Robins and Randall at Spa Fields, Clerkenwell; compare Turner, p. 207, and pl. xxvii. and xxxi.

XV.—SWANSEA.

THE "Cambrian Pottery" at Swansea was established in 1764. Porcelain was not made there until 1814, when Lewis Weston Dillwyn was chief proprietor of the pottery. In that year Dillwyn visited the porcelain factory recently established at Nantgarw[1] and induced its managers, Billingsley and Walker, to transfer their manufacture to his own works. Billingsley and Walker left Swansea again in 1817; at the same time Dillwyn disposed of his shares in the firm, which became Bevington & Co. The manufacture of porcelain ceased in 1823 or 1824.

The porcelain made at Swansea was of three distinct types of paste. The first, made from the receipt of Billingsley, resembled that of Nantgarw porcelain; the second, from the receipt of Dillwyn, showing the greenish hue of a duck's egg by transmitted light, was, like the first, not made after 1818; the third, made after that date, was of a dead white appearance. Both the pieces described below are of the second type. The marks used were the name "Swansea" written in red script or impressed in capitals, and on the later productions the name of the firm impressed; an impressed trident is sometimes found on porcelain from Dillwyn's receipt, made from about 1816 to 1818. On Billingsley's porcelain the Nantgarw stamp appears to have been used.

Nos. 808–809.

Both these pieces are painted in colours over the glaze and gilt.

808. PLATE. Mark, "SWANSEA" and a trident, impressed (No. 84). (PLATE 91.)

Painted in natural colours with three groups of pink roses and butterflies between them. The rim is lobed and has a border of beads in relief between two gilt lines. Diam. $8\frac{1}{2}$ in.

809. PLATE. Mark, "*Swansea*," written in red (No. 85). (PLATE 91.)

In the middle is a painting in colours after nature of a bird, the name of which, "*Swallow of Otaheite*," is written in red on the back of the plate. The rim is decorated with a narrow border of gilt scrolls. Diam. $8\frac{1}{8}$ in.

Formerly in the collection of Lewis Llewelyn Dillwyn, M.P.

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[1] Compare p. 161.

XVI.—COALPORT.

JOHN ROSE, an apprentice of Turner of Caughley, set up a pottery about 1780 at Jackfield in the same neighbourhood; shortly afterwards he removed it to Coalport, on the bank of the Severn nearly opposite to Caughley, and in 1799 he bought up the Caughley factory and for a few years manufactured porcelain at both factories concurrently, until, about 1814, the elder establishment was finally abandoned. The Nantgarw and Swansea works were successively absorbed by the Coalport firm, which is still in existence.

The marks used in the early part of the 19th century were the "C" and "S" of Caughley, and the name "Coalport" or the initials "C B D" (for Coalbrookdale, another name by which the factory was known), painted under or over the glaze. The majority of early Coalport porcelain is unmarked.

No. 810.

810. PAIR OF DISHES, filled, one with walnuts, the other with green peas in their shells and pease-blossom amongst them, modelled in porcelain and painted in colours after nature. About 1820.

The dishes are circular, with a gilt openwork border and four small scrolled feet. H. 3 in., $2\frac{3}{4}$ in., diam. $7\frac{3}{8}$ in., $7\frac{1}{2}$ in. respectively.

XVII.—ENGLISH PORCELAIN OF UNCERTAIN ORIGIN.

No. 792.

792. JUG, painted in colours over the glaze and gilt. The name and date "Richard Street 1792" are incised on the bottom (Mark No. 76). (PLATE 90.)

Inverted pear-shaped body, cylindrical neck with projecting lip, scrolled and foliated loop handle. On either side of the body are landscapes, each in an oval panel with a formal gilt border. That on one side depicts a distant view of a town with a river in the foreground; the other appears to be adapted from a view in Dovedale, near Ashbourne, with two persons walking in the foreground. Below the tip is a gilt rose-bud. H. $4\frac{7}{8}$ in., diam. $3\frac{1}{2}$ in.

The style of painting appears to be an imitation of that of Zachariah Boreman of Derby (compare No. 471), and it is probable that this jug was made in one of the minor factories of the Midland counties.

XVIII.—CHINESE PORCELAIN DECORATED IN ENGLAND.

DURING the 18th century and later Chinese porcelain was not only decorated in China after English and Continental patterns, but it was imported in considerable quantities in the white into this country, where it was painted and gilt, sometimes in the English porcelain factories, but more often in the smaller establishments in London and elsewhere of enamellers who decorated white porcelain of various manufactures, English as well as foreign. The dates assigned to the pieces described below are those at which the decoration was executed; in all cases the porcelain appears to be nearly contemporary with the decoration. A Chinese tea-pot (No. 817), the lid of which only is decorated in England, is described under another heading (XX.).

§ 1. *DECORATED AT BOW.*

No. 816*a*.

816a. TEA-CUP, COFFEE-CUP, AND SAUCER, painted in colours and gilt. On each piece is a shield with the arms of Hayes, of London, accompanied by the crest. About 1760.

The shield, of rococo-scrolled form, charged erminois three wolves' heads erased sable langued gules, is placed on the front of the coffee-cup, on one side of the tea-cup, which has no handle, and in the middle of the saucer. The crest, a wolf erminois, surmounts the shield on the coffee-cup and saucer; on the tea-cup it is separated from the shield and placed on the reverse side. Coffee-cup, H. $2\frac{3}{4}$ in., diam. $2\frac{1}{4}$ in.; tea-cup, H. $1\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $4\frac{3}{4}$ in.

Other pieces from the same set are in the British Museum, *see* Hobson, *Catalogue*, p. 21.

§ 2. *DECORATED AT CHELSEA.*

Nos. 811, *etc.*

811. MUG, decorated in China with painting under the glaze in blue and over it in white slip, and at Chelsea with polychrome painting and gilding. The edge is mounted with a metal rim. About 1760.

Inverted bell-shaped body, high foot, loop handle finished at the lower end in the form of a small *joo-i* sceptre-head. The original decoration consisted of bamboos and prunus branches growing on rocks, in slight relief in white slip, between borders in blue of cell-pattern round the rim and wavy ornament round the lower part of the body. Over the slip decoration has been added a group of five exotic birds amongst bushes, painted in brilliant colours. The foot and handle are gilt. H. $5\frac{3}{4}$ in., diam. $4\frac{1}{4}$ in.

The enamelled decoration is by the same hand as that of the Chelsea plate, No. 811.

[812, 813. Tea-pots, decorated at Worcester, *see* below.]

[814, 815. Cups and Saucers, decorated at Worcester, *see* below.]

399a. Saucer, painted in crimson and brown.

Painted in monochrome in crimson with a landscape in which are three travellers resting beside a stream, with buildings beyond. Fluted rim, with scalloped edge painted with a brown line. Diam. $4\frac{1}{2}$ in.

Decorated by the same hand as a Chelsea bowl and cup (Nos. 376, 399) in the Collection, and a cup and saucer in the Museum (No. 3241–1853.)

816. Tea-cup and Saucer, "egg-shell" porcelain, decorated with painting in crimson and black and gilt. About 1755.

On one side of the cup, which has no handle, is a river-scene with buildings and a wherry; in the middle of the saucer is also a landscape with two men walking near a large group of trees. Both landscapes are painted in monochrome in crimson, and are enclosed within a panel bordered with rococo scrollwork in black and gold. On the reverse side of the cup and inside on the bottom of it is a figure of a lady wearing a large hooped skirt, also in crimson. Cup, H. $1\frac{1}{2}$ in.; diam. $2\frac{7}{8}$ in.; saucer, diam. $4\frac{1}{2}$ in.

§ 3. *DECORATED AT WORCESTER.*

Nos. 812–815.

The decoration in each case is in enamel colours over the glaze; gilding is also added on all the pieces except No. 815.

812. Tea-pot and Cover. About 1760.

Globular body, straight spout, loop handle, slightly domed cover with gilt cone-shaped knob; the stand hexagonal with wavy sloping rim. All three pieces are painted with bouquets or sprays of flowers, butterflies, and caterpillars in natural colours. Tea-pot, H. $5\frac{1}{4}$ in., diam. $4\frac{3}{8}$ in.; stand, diam. $5\frac{1}{4}$ in.

These pieces appear to be painted by the same hand as Nos. 813 and 815, and the Worcester pieces Nos. 39, 591, and 787.

813. Tea-pot and Cover. About 1760. (Plate 92.)

Of the same form as No. 812. On either side of the body and on the cover are sprays of flowers and a butterfly in natural colours in a quatrefoil-shaped panel edged with a purple line and reserved in white on a primrose-yellow ground. H. $5\frac{1}{8}$ in., diam. $4\frac{1}{4}$ in.

Compare note on No. 812.

814. Two Tea-cups and Saucers, "egg-shell" porcelain. About 1760.

The saucers and the outside of the cups are painted with different groups of exotic birds amongst bushes in brilliant colours; inside each cup is a spray of flowers. The cups have no handles. Cups, H. $1\frac{1}{2}$ in., diam. $2\frac{7}{8}$ in.; saucers, diam. $4\frac{5}{8}$ in., $4\frac{3}{4}$ in. respectively.

815. Tea-cup and Saucer. About 1760.

Both pieces are painted with sprays of flowers and a butterfly, in natural colours. The cup has no handle. Cup, H. $1\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in.; saucer, diam. $4\frac{3}{4}$ in.

Compare note on No. 812.

XIX.—GERMAN (MEISSEN) PORCELAIN DECORATED IN ENGLAND.

Nos. 101, *&c.*

The three following pieces were made at the Royal Saxon Porcelain Manufactory at Meissen, near Dresden, about 1740. The polychrome enamelled decoration was added over the glaze in England during the following decade. The decoration in the style of the early Chinese *famille rose* on Nos. 101 and 116 shows some resemblance to that of the "New Canton" inkstands made at Bow in 1750.[1] Certain pieces of Staffordshire salt-glazed stoneware[2] are enamelled in very similar style, whilst others with figure decoration are analogous with No. 102. It is probable that all these pieces were decorated in London, by an enameller such as Giles of Kentish Town. Except on No. 101, the decoration is enriched with gilding.

101. Chocolate-pot and Cover, painted in imitation of Chinese porcelain of the *famille rose.* (Plate 92.)

Pear-shaped body, scrolled loop handle, projecting lip, slightly domed cover with shaped knob. Painted with sprays of flowers in a vase which stands beside a railing, repeated on either side of the body and in miniature on the cover. H. 5 in., diam. $3\frac{1}{4}$ in.

A similar piece is figured in a Sale Catalogue, *Antiquitäten aus dem Besitz des Kunsthändlers Albert Salomon*, Berlin, 1913, pl. 11, No. 186.

102. Coffee-pot and Cover. (Plate 92.)

Pear-shaped body, scrolled loop handle, projecting lip, domed cover with shaped knob. The same figure-subject in colours is repeated on either side of the body and in miniature on the cover. It depicts a shepherd seated near a stream beside a girl who is spinning wool from a distaff. Both are dressed in costume of the period. A dog lies at their feet, whilst a tree, a windmill, ruined buildings and groups of sheep are introduced as accessories. H. $6\frac{1}{2}$ in., diam. $3\frac{3}{8}$ in.

The shape is that of three Meissen coffee-pots in the Museum, Nos. 1956–1855, 1957–1855, and C. 52–1909.

116. Tea-pot and Cover, painted in the style of Chinese porcelain of the *famille rose.*

Nearly ovoid body painted on either side with a phœnix, waterfowl, flowering plants on rocks and a butterfly; the cover is similarly painted and has a round knob. The rim of the pot is decorated with a floral border. Curved spout of octagonal section, loop handle projecting to a point. The cover is attached by a silver chain to the handle, and the spout has been restored in silver. H. $3\frac{3}{4}$ in., diam. 3 in.

A sauce-boat, a plate, a jug and a bottle and basin (Nos. 893, 922, 931 and 953) in the Schreiber Collection and a mug in the Museum (No. 24–1885) are pieces of Staffordshire salt-glazed ware evidently painted by the same enameller.

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[1] *See* p. 4.

[2] Especially those cited in the note to No. 116.

XX.—CHINESE PORCELAIN.

Nos. 817, *etc.*

817. Tea-pot and Cover, painted in colours and gilt. On either side is the subject of the Crucifixion, copied from a European engraving. The name "*Allen Lowestoft*" is inscribed in red enamel on the bottom. About 1760.

Of the same form as No. 812. In the Crucifixion scene numerous figures appear grouped round the three crosses; in the foreground are Roman soldiers casting lots for the garments of our Lord. The cover is painted with two floral sprays, the knob and flange being gilt. H. 5 in., diam. $4\frac{1}{8}$ in.

From the inscription it may be concluded this tea-pot belonged to Robert Allen, of the Lowestoft porcelain works, who put his name upon it and probably painted the sprays on the cover, which were certainly not executed in China. It has been suggested that Allen also painted the Crucifixion groups, reference being made in support of this to the east window of the parish church at Lowestoft, which was painted by him in 1819 with the same subject. This suggestion is, however, untenable. The tea-pot belongs to the numerous class of objects decorated in China by native enamellers with religious and other subjects copied from European prints.

Allen was born in 1744 and died in 1835. He entered the Lowestoft factory as painter in 1757, and about 1780 became manager of it. After it was closed he carried on an enamelling workshop in the town in which he decorated wares of various kinds. Compare p. 158 above; also Chaffers, *Marks and Monograms*, p. 853; Spelman, p. 76; Church, p. 95; Bushell, *Chinese Art*, ii., p. 40.

Burton, *English Porcelain*, fig. 71.

45. Pair of Vases, painted in colours and gilt. About 1740.

Of hexagonal section, the upper part of the body swelling outwards and decorated with vine-stems with tendrils, leaves and grapes and, amongst them, two squirrels, all applied in relief and coloured after nature. The lower part is decorated with gilt-centred conventional flowers and foliage reserved in white on a coral-red ground. Short flaring neck, spreading base. Each, H. $5\frac{3}{8}$ in., diam. 2 in.

These vases belong to the class of so-called "soft paste" porcelain, characterised by a thin glaze with a surface resembling orange-peel, known by Chinese collectors as *Fên Ting*. Compare Bushell, *Oriental Ceramic Art*, p. 320, *Chinese Art*, ii., pp. 25, 31.

725c. Coffee-cup, painted in colours and gilt. About 1760.

The shape and decoration are the same as those of the Plymouth coffee-cups Nos. 725*a* and *b*, for which this piece served as a pattern. H. $2\frac{1}{2}$ in., diam. $2\frac{5}{16}$ in.

XXI.—FRENCH (SÈVRES) PORCELAIN.

The Schreiber Collection includes two examples of the French soft paste porcelain made at the Manufacture Royale de Porcelaine at Sèvres, a pair of groups in biscuit porcelain from models which were imitated in England at the Chelsea and Derby factories.

No. 428.

428. Pair of Groups of Children in biscuit porcelain, known respectively as "*La Lanterne Magique*" or "*La Curiosité*" and "*Le Tourniquet*" or "*La Loterie.*" Made in 1757 or shortly afterwards from models executed in that year by Etienne Falconet (b. 1716, d. 1791) in adaptation of two groups in an engraving by Charles Nicolas Cochin fils, entitled "*Foire de Campagne,*" after a painting by François Boucher.

The first group represents children with a peep-show. A boy acting as showman stands on one side of the peep-show; a girl holding a basket of bread leans forward to look into it, whilst a little boy peers over her shoulders from behind. H. $6\frac{1}{8}$ in., W. $6\frac{1}{2}$ in.

In the second group two boys and a girl are gathered round a fortune-telling machine, watching the pointer; a dog crouches at the feet of one of the boys, who is working the machine, and a basket of fruit rests on the ground behind the girl. H. $6\frac{1}{4}$ in., W. $6\frac{7}{8}$ in.

Models of this pair of groups, dated 1760, in the collection of the Manufacture Nationale at Sèvres, are figured by Troude, *Choix de Modèles*, pl. 24; compare also Bourgeois, *Biscuit de Sèvres*, i., p. 46, ii., p. 7. The full titles are "*La Lanterne Magique montrée à la Foire par le Savoyard*" and "*Le Tourniquet présenté à la Foire par le Marchand de Plaisirs.*" Groups made in imitation at Chelsea are referred to in the catalogue of "Part of the Remaining Stock of the Chelsea Porcelane Manufactory," sold by Messrs. Christie and Ansell on February 18th, 1778, as "One group of a galantee-show, and one ditto playing at hazard, in biscuit;" *see* Nightingale, p. 50. The same groups appear under Nos. 93 and 94 in the price-list of the Derby factory as "Group of three Figures playing at Hazard" and "Group of three Figures at a Raree Show"; *see* Haslem, p. 172. An impression of the engraving from which the subjects are taken accompanies the Collection, No. 1821.

INDEX.

References to the catalogue numbers of the objects are printed thus: **15**; *references to pages thus:* 15.

"Acceptance," group, **420.**
Ace of Clubs, **258.**
Acier, Michel Victor, modeller, **427a.**
Actors, figures, **2, 3, 135, 135a, 136, 185, 186, 196, 204, 205, 676.**
Adonis and Venus, **728.**
Aeneas and Anchises, print, **71.**
Aesculapius, figure, **418.**
Aesop's Fables, **255, 352, 356, 384, 385, 387, 406.**
Affenkapelle, figures, **172.**
Agate intaglio, **312.**
Ages of Man, Four, prints, **786.**
Agréable Leçon, L', engraving, **192.**
Air, figure, **731.**
Allemande, La Danse, group, **415.**
"Allen Lowestoft," inscription, **817.**
Allen, Robert, painter, **817,** 158.
America, figures, **8, 202, 684.**
Amiens, peace of, **790.**
Amour, L', print, **131, 607, 611, 623, 628, 667.**
Amsterdam, objects acquired at, **26, 33, 95, 252, 313, 315, 408, 420, 483, 558.**
Anchor, mark, 29, 153; blue, **341, 349**; gold, **192–196, 202, 246, 251, 336, 337, 347, 348, 362, 389–398, 438**; red, **167, 171–174, 208, 218–220, 237, 244, 328, 338–340, 351, 361, 368, 369, 372, 373, 379, 384, 399, 400**; relief, **138, 144, 150, 153, 167, 206, 210–217, 236, 245, 334, 335, 375, 381–388.**
Anchor and dagger, mark, **3, 13, 48, 62, 66, 67, 368,** 6.
Angoulême, duc d', **463, 538, 798,** 158.
Antwerp, figures bought at, **176.**
Apple-green, **527, 528, 582, 582a,** 82.
Argyle, Duke of, garden of, **561.**
Arita porcelain, 30.
Arithmetic, group, **427a.**
Artemis, statue, **684.**
Artist's Vade-Mecum, The, **500, 541, 561, 568,** 2.
Arran, arms, **523.**
Ashburton, Lord, collection, **729.**
Ashbourne, view near, **792.**
Asia, figures, **184, 685.**
Askew, painter, **472,** 77.
Astronomy, figures, **173, 411, 472.**
Augustus the Strong, King of Poland, **26.**

Aultmann, dealer, **327.**
Autumn, figures, **23, 183, 193, 680, 681, 687, 688, 729, 730**; groups, **180, 417.**
Avon, near Fontainebleau, **138.**

B, mark, **20, 421, 424, 492**; 83, 134.
Bacon, John, sculptor, **20, 205**; 5.
Bacchus, figure, **180.**
Bacchus, Le Bosquet de, engraving, **59.**
Bagpipe-player, figures, **10, 41.**
Bajazzo, figure, **21.**
Bandinel Collection, **349.**
Barnes, Zachariah, potter, 151.
Barr, Martin, of Worcester, **492,** 2, 81, 83, 161.
Battersea, enamel, **113, 177, 270, 271, 273–277, 290, 294, 488**; Hancock at, 6, 81; porcelain printed at, **131.**
Beanflower scent-bottle, **303.**
Bell and Black's match-factory, **132, 132a.**
Bell-pull, **473.**
Bellona, figure, **190.**
Bentley, Richard, **65.**
Bergère des Alpes, La, group, **420.**
Bertol, dealer, **731.**
Betew, Panton, dealer, **304.**
Bevington & Co., of Swansea, 163.
Billingsley, William, potter, 161, 163.
Biscuit porcelain, **413, 419, 428, 429, 739,** 65, 134.
Bishop, figure, **24.**
Blanc de Chine, 6.
Blémont, Barthélemy de, potter, **138.**
Blenheim Collection, **409.**
Bleu de roi, **284, 435, 438, 443, 445, 446, 467, 469, 476, 516, 574, 579, 586, 594, 602, 605, 613, 631, 633, 636, 642, 644, 656, 657,** 65.
"Blind Earl's pattern," **527, 528, 529, 587.**
Block, dealer, **33.**
Bloor, Robert, of Derby, 76, 77.
Blue, mazarine, **241, 250, 251, 254, 257, 264, 283, 343, 347,** 31, 65; powder, **601, 604, 651, 658**; scale-pattern, **478, 589, 650, 652, 661**; see also *bleu de roi.*
Boasberg, dealer, **95, 315.**
Bonbonnières, **269–274, 276, 493.**
Bone, Henry, enameller, **726, 727, 753, 768, 770, 777,** 134.
Bone-ash, 2, 4.
Bordeaux, cups bought at, **646.**
Boreman, Zachariah, painter, **471, 792,** 77.
Boscawen, Admiral, portrait, **554.**
Bosquet de Bacchus, Le, engraving, **59.**
Boucher, François, painter, **171, 192, 420, 423, 428,** 65.
Bow, factory, **35, 40, 52, 58, 88, 684,** 1, 3, 4, 29, 76, 83, 134, 167; porcelain, **1–165**; Chinese porcelain decorated at, **816a,** 165.

Bowcocke, John, **12, 20, 22, 69, 198, 330,** vii, 4.
Boydell, J., publisher, **672.**
"Brameld," mark, **794–796.**
Brameld & Co., potters, 156.
Breloques, **307–310.**
Briand, Thomas, modeller, **739.**
Brimstree, hundred of, **790.**
Bristol, factories at, 2, 3, 83, 123, 133; porcelain, **87, 110, 496, 503, 684, 726, 728–780;** statue at, **134.**
"Bristoll," mark, **87,** 134.
Britain, John, of Bristol, **110, 720.**
Britannia, figure, **4**; print, **555.**
British Museum, **68, 242, 452, 516a,** 4, 31.
Brittan, Francis, **110.**
Brittan, John, 133.
Broseley, 149.
Browne, Robert, of Lowestoft, 158.
Brownhills, factory, 119.
Brunswick, Prince Ferdinand of, portrait, **785.**
Brussels, exhibition, **110,** 133; objects acquired at, **182, 203, 330, 421.**
Bryant and May's match factory, **132, 132a,** vii.
Buckenham, sale at, **729.**
Buckles, shoe, **442.**
Burke, Edmund, **780.**
Burslem, 119, 153.
Busiri, designer, **672.**
Butti, dealer, **134.**
Button, dealer, **342, 523.**

C, mark, 149, 164.
Caillot, dealer, **174.**
Cambrian pottery, 163.
Canary-yellow, **540, 576, 585, 660, 675.**
Cane handles, **304, 305.**
Canton, New, **357,** 4, 167.
"Card toilette bottles," **258.**
Cardiff, 161.
Carlyle, Thomas, **488.**
Cars, Laurent, engraver, **139, 561.**
Carter, dealer, **684.**
Cascade, La, engraving, **789.**
Castor, Temple of, Rome, **498, 499a.**
Castle Green, Bristol, 123, 133.
Caughley, factory, 1, 149, 154, 164; porcelain, **781–783, 790.**
C.B.D., mark, 164.
Cerberus, figure, **142.**
Chaffers, Richard, potter, 151.
Chamberlain, Humphrey, painter, **516a;** Robert, potter, 81, 83.
"Chamberlains Worcester," mark, **516a, 675,** 83.

Champion, Richard, potter, **726, 730, 731, 739,** 133, 134; Sarah, **739.**
Chapin, dealer, **401.**
Charity, group, **181.**
Charlotte, Queen, porcelain made for, **254, 347,** 31; portrait, **492.**
Charta, Magna, **201.**
Chatham, Earl of, figure, **202,** 31; portrait, **556.**
Chelsea, Church, view of, **348;** factory, 1–3, 29, 65, 82, 168; model, **426;** porcelain, **133–408, 438, 731,** 6; Chinese porcelain decorated at, **811, 816,** 165; Wedgwood's workroom at, **65.**
"Chelsea 1745," mark, **157.**
Chelsea-Derby porcelain, **327, 404, 409–458, 588,** 65, 134; trinkets, **327.**
Chetham, arms, **523.**
China-clay, 2, 123.
Chinamen, figures, **140, 285.**
China-stone, 2.
Chinese characters, marks, **35, 517, 619, 663,** 83; porcelain, **45, 725c, 817,** 168; ditto, decorated in England, **811–816,** 165; ditto, imitations of, **35, 50, 80, 101, 105, 108, 116, 128, 130, 132a, 151, 156, 158, 162–164, 349, 373, 479, 483, 484, 486, 596, 614, 616–619, 632, 634, 645, 653, 655, 674, 712, 713, 721, 723, 725, 725a, 757,** 6, 30, 81.
Christian, Philip, potter, 151.
Cibber, Mrs., actress, figure, **186.**
"*Cithère, Les Cavaliers de,*" inscription, 270.
Clapham, Chelsea vases at, **241.**
Claret-colour, **239, 336, 455, 456,** 31.
Clerkenwell, **807.**
Clive, Kitty, actress, figure, **135a.**
Clubs, Ace of, **258.**
Coalbrookdale factory, 164.
Coalport factory, 149, 161, 164; porcelain, **810.**
Cobalt-blue, 2.
Cochin, C. N., engraver, **59, 428.**
Cock and Jewel, fable, **255.**
Coke, Daniel Parker, of Trusley, **466.**
Colonies, American, **202.**
Columbine, figure, **198.**
Comedy, figure, **557.**
Commedia dell' Arte (Italian Comedy), characters from, **21, 22.**
Commerce, group, **427.**
Continents, Four, figures, **8, 184, 202, 684, 685.**
Convention, Anglo-Prussian, **4.**
Conway, Field-Marshal, figure, **200,** 31.
Cooke, crest of, **577.**
Cooks, figures, **20.**
Cookworthy, William, of Plymouth, **134, 726,** viii, 123, 133; family, crest of, **743.**
Cooper's Company, London, **438.**
Copeland, W. T., potter, 154.
Cornelian intagli, **313–323.**
Cottage china, 134.

Coventry, Earl of, **527.**
Cowles, William, service made for, **770.**
Cox, James, of Chelsea, 29.
Craenen, dealer, **203.**
Craft, Thomas, of Bow, **68,** 4.
Crescent, mark, 83, 155; black, **631;** blue enamel, **574, 586, 644;** blue printed, **520, 521, 571, 803a;** blue, underglaze, **479, 490, 496, 508, 530, 579, 589, 616, 618, 626, 633, 642;** gold, **644;** red, **625.**
Crewkerne, arms, **523.**
Crispe, china-maker, **20.**
Crispin, dealer, **12.**
Cross, mark, 6, 134; blue, **723, 746, 748, 750, 753, 754, 758, 759, 761, 764–766, 769, 770, 772, 773, 775–778, 780;** incised, **564;** red, **65, 106.**
Crossed swords, mark. *See* Swords, crossed.
"Crown Derby" porcelain, 77.
Crowther, John, 4; Robert, 4.
Cumberland, Duke of, **133, 135a,** 29.
Cupid, figures, **265, 270, 292, 295, 300, 319, 323, 327, 409, 410, 422, 426, 429;** painted, **449.**
Cupids, groups of, **411, 427, 427a.**
Curiosité, La, group, **428.**

d, mark, **38.**
D, crowned, mark, **460–467, 471, 472, 474–477,** 76; with anchor, mark, **440, 443–447, 450, 452–455,** 65.
Dagger, mark, **53.**
Dagger and anchor, mark, **3, 13, 48, 62, 66, 67, 368,** 6.
Dance, Nathaniel, painter, **205.**
Danse Allemande, La, group, **415.**
Daphne, figure, **263.**
Davenport, John, potter, 153.
"Davenport, Longport," mark, **791.**
Davis, William, of Worcester, 81.
Daylesford House, Sale, **339.**
Delft ware, Bristol, **110.**
De Grasse, Admiral, **465.**
De Maan, dealer, **735.**
Denmark, Crown Prince of, **264.**
Derby, factory, 1–4, 29, 30, 65, 76, 119, 161, 169, **428, 731, 792;** porcelain, **409–477, 684,** 153; trinkets, **327.**
Derwent, view on the, **471.**
"De Vaux, Miss," inscription, **497.**
Devonshire, Duchess of, **452.**
Diane Chasseresse, statue, **684.**
Dillwyn, Lewis Llewelyn, M.P., **809.**
Dillwyn, Lewis Weston, 163.
Dirksen, dealer, **413.**
Discretion, statuette, **410.**

Diseuse d'Aventure, La, engraving, **561, 610.**
Distilling, figures, **296.**
Dixon, J., engraver, **205.**
Dovedale, view of, **792.**
Downes, arms, **493.**
Draughtsman's Assistant, The, 2.
Drummer, figure, **18.**
Dresden, **172,** 30, 167; porcelain bought at, **791.**
Dublin, National Museum, **134.**
"Duck's Egg," porcelain, 163.
Duesbury, William, of Derby, **138, 174,** 4, 29, 65, 76, 119
Dwarfs, figures, **167.**
Dyson Perrins Collection, **787a,** 82.

Eagle and Jackdaw, fable, **356.**
Earl's pattern, Blind, **527–529, 587.**
Earth, figure, **731, 732.**
Eberlein, Johann Friedrich, modeller, **180, 181.**
Edinburgh, bust acquired at, **134**; painting at, **177**
Edkins Collection, **739.**
Egg-shell porcelain, **814, 816.**
Elements, Four, figures, **731, 732.**
Elizabeth, Queen, bust, **557.**
Ely, Marquis of, arms, **523.**
Emden Collection, **180.**
Empire style, **791.**
Esdaile, William, Collection, **241.**
Etuis, Chelsea, **262–268.**
Evans, Sèvres painter, **726.**
Exchange, Royal, bust at, **134.**
Exeter, porcelain bought at, **801.**

F, mark, **96.**
Faber, John, engraver, **554.**
Fable candlesticks, **255.**
Fables, Aesop's, **255, 352, 356, 384, 385, 387, 406.**
Falconet, Etienne, sculptor, **415, 420, 428.**
Falstaff, figures, **135a, 136, 204.**
Fame, print, **488, 547, 549, 552, 553, 555, 556.**
Famille rose, **101, 116, 645,** 167; *verte*, **713.**
Faulkener, Sir Everard, 30.
Fên Ting, porcelain, **45.**
Fêng-huang, **349.**
Ferdinand of Brunswick, Prince, portrait, **785.**
Fêtes, Vénitiennes, engraving, **177.**
Fife-player, figure, **18.**
Fine Gentleman, The, figure, **135.**

Fine Lady, The, figure, **135a.**
Fire, figure, **731.**
Fitzhenry Collection, **1.**
Fitzwilliam, Earl, 156.
Flaudin, Madame, dealer, **416.**
Flight, Thomas, and Sons, 81, 149, 161.
Fogg, dealer, **20.**
Foire de Campagne, engraving, **428.**
Fontainebleau, **138.**
Forum, Rome, prints, **498, 499a.**
Fox, Dog and Cock, fable, **352.**
Fox, Henry, Lord Holland, 30.
Fox, Miss, viii.
France, porcelain, 2; war with, **790.**
François I., Nourrice de, **138.**
Franke, J. H. C., painter, **696.**
Frankfort-on-the-Main, objects bought at, **121, 327.**
Franks, Sir A. Wollaston, **683.**
Frederick the Great, **4, 254;** figure, **696;** portraits, **113, 488, 505, 547, 549.**
Freemasonry, emblems, **86, 545, 558.**
French porcelain, **428,** 168; sprig pattern, **463, 538,** 158.
Fretted square, mark, **478, 507, 523, 537, 588, 599, 602, 604, 608, 615, 622, 635, 654, 656, 661,** 83.
Frit, 1.
Frye, Thomas, of Bow, **35,** 4.
Fuchien porcelain, imitations of, **50, 80, 132a, 151, 156, 158, 162–164,** 6.
Fürstenberg porcelain, **282, 463.**

G, mark, **414, 416, 430, 435, 805.**
Gainsborough, Thomas, painter, **541, 560, 784,** 82.
Galantee-show, group, **428.**
Gallant kissing his hand, figure, **26.**
Ganz, dealer, **252, 483, 558.**
Gardeners, figures, **23, 689.**
Garnitures de Cheminée, **192, 193, 706, 707.**
Garrick, David, **135;** figures, **135a, 185, 205, 676.**
Geometry, figure, **411.**
German porcelain, 2, 167.
George II., 29, **133;** bust, **134;** portraits, **4, 546, 551.**
George III., **254, 347, 492;** arms of, **790;** portrait, **555.**
Gilbody, Samuel, potter, 151.
Giles, enameller, 167.
Gisburne, Rev. Thomas of Derby, **452.**
Goatherd, figure, **734.**
Gorkum, dealer, **259.**
Gouyn, Charles, 29.
Graham, Sir Bellingham, arms, **572.**
Granada, porcelain bought at, **273.**
Granby, Marquis, figure of, **6,** 5; portrait, **553.**

Great Newport Street, workroom, **65.**
Green, Guy, of Liverpool, 151.
Greenwich, statue at, **134.**
"Greethead, Josiah & Catharine," inscription, **757.**
Griffin, mark, **794–796,** 156.
Grignion, Charles, engraver, **562.**
Guerto, Mrs., dealer, **801.**
Guest, Mr. Ivor, **487.**

Hague, objects acquired at The, **18, 264, 413.**
Haliburton, Mrs., Collection, **730.**
Hamburg, objects acquired at, **276, 409.**
Hamburger, dealer, **332.**
Hamilton, arms, **523.**
Hampton, villa at, **135a.**
Hampton Court, vase at, **237.**
Hancock, Robert, engraver, **131, 487, 488, 492, 500, 505, 541, 549–551, 553, 555–557, 561–563, 568, 607, 610, 611, 623, 627, 628, 630, 666–668,** 6, 81
Handelaar, dealer, **421.**
Hanley Museum, 119; porcelain, **803a,** 155.
Hard paste, 1, 2, 123, 133.
Harford, Joseph, of Bristol, **780.**
Harlequin, figures, **178, 198, 318.**
Hastings, Warren, pattern, **339.**
Hayes, arms, **816a.**
Hayman, Francis, painter, **135, 562.**
"Hazard, playing at," group, **428.**
Heath, John, of Derby, 29, 76.
Henry V., bust, **557.**
Herculaneum pottery, Liverpool, 151.
Hercules, figures, **139, 412, 413.**
Heylyn, Edward, of Bow, 4.
Hickey, Joseph, of Bristol, **780.**
History, figure, **472.**
Hoare, William, painter, **556.**
Holdship, Josiah and Richard, of Worcester, **488, 546, 549, 550, 607, 623, 628, 667,** 82.
Holland, Lord, 30.
Holland House, 30.
Hop-trellis pattern, **605.**
Hopetoun, Lady, **683.**
Horse and Stag, fable, **387.**
Horse Guards, uniform, **6.**
Houston, Richard, engraver, **5, 6, 488, 547, 552, 553, 556.**
Hudson, Benjamin, **572.**
Hughes, Mr., of Liverpool, **71.**
Hume, arms, **523.**
Hurdy-gurdy player, figures, **178, 738.**
Hussar, figure, **199.**

Hydra, Hercules and, group, **412, 413.**
Hygieia, figure, **410.**
"Hyson Tia," inscription, **112.**

I, mark, **18.**
Imari ware, imitations of, **337, 663,** 30, 82.
Indian women, figures, **8, 202, 684.**
Intagli, **312–323.**
Isleworth porcelain, **106.**
Italian Comedy, figures, **21, 22.**
Italy, porcelain in, 2.

Jackdaw, the Vain, fable, **255.**
Jackfield pottery, 164.
Jacob, dealer, **728.**
Jade, Chinese character for, **35.**
Japanese porcelain, imitations of, **42, 55, 69, 91, 98, 127, 237, 238, 337, 346, 350, 382, 383, 388, 403, 405, 507, 508, 535, 597, 599, 604, 624, 638, 639, 641, 647, 659, 663, 718, 745,** 82.
Jasper lid, **273.**
"Jet-enamelled" porcelain, **539.**
Jewitt, Llewellynn, collection, **236.**
Joss-stick holder, **150.**
Jubilee of George III., **492.**
June, J., engraver, **39.**
Jupiter, symbol for, mark, 123.
Jurnel, dealer, **425.**
Justice, figure, **182.**

K, mark, **27,** 123.
Kaendler, Johann Joachim, modeller, **17, 21, 25, 26, 29, 94, 172, 174, 188, 197, 198,** 5.
Kakiyemon, potter, style of, **42, 55, 69, 91, 98, 127, 237, 238, 349, 350, 382, 383, 388, 403, 405, 597, 624, 641, 659,** 6, 30.
Kalb and Soujet, dealers, **408.**
Kaolin, 2, 123.
Kean, Michael, of Derby, 76.
Kent, William, sculptor, **557.**
Kentish Town, 167.
Kingsbridge, collection at, viii.
Kite, Mr., of Devizes, **110.**
Kneller, Sir Godfrey, painter, **431.**

L, mark, **788.**
L, double, mark, **646, 683,** 76, 83, 119.
"Labrado," inscription, **554.**
Ladies' Amusement, The, **39, 110, 484, 630,** xvii, 2, 4, 82.
Lanterne magique, La, group, **428.**
Lazarus, dealer, **254.**

Lear, King, figure, **137.**
Le Bas, J. P., engraver, **423,** 82.
Leclerc, F. G., medallist, **432.**
Leda and the Swan, group, **171.**
Lemoyne, François, painter, **139.**
Lequoi, painter, **726.**
Lethe, Garrick's, **135, 135a.**
Lettuce-leaf dishes, **342.**
Lion and Mouse, fable, **384.**
Lissauer, dealer, **409.**
Littler, William, potter, 119.
Liverpool porcelain, **784–789,** 151.
Lock, author, **201.**
Loftus, Nicholas, arms, **523.**
London, objects acquired in, **58, 322, 342, 504, 523, 740;** porcelain enamelled in, **65, 572, 806, 807,** 161, 165, 167; warehouses in, 83, 158.
Longport porcelain, **791,** 153.
Longton Hall porcelain, **676–683, 788,** 1, 3, 119.
Lonsdale, Earl of, Collection, **337.**
Loterie, La, group, **428.**
Louis XVI. style, 65, 83, 134.
Louisbourg, capture of, **554, 784.**
Louvre, Paris, works of art in, **139, 684.**
"Love in disguise," figure, **426.**
Lowestoft church, **596, 817;** factory, 1, 3, 158; porcelain, **797–799;** "trifle from," **797, 798.**
Lowris' china house, **87,** 133.
"*Lucretiæ, Dominæ*," inscription, **176.**

M, mark, **416,** 155.
Macarony dog and cat, figures, **416.**
Madrid, figure bought at, **7.**
Magna Charta, **201.**
Mann, Sir Horace, **254.**
Manners, General John, figure, **6;** portrait, **553.**
Maries, Three, group, **170.**
Marlborough, Duke of, Collection, **409.**
Mars, figures, **190, 552, 553;** symbol for, mark, 5.
Martindale, arms, **573.**
"Mascoraders," figures, **174.**
May-blossom decoration, **249.**
May Day, engraving, **562, 563.**
Mazarine-blue, **241, 250, 251, 254, 257, 264, 283, 343, 347,** 31, 65.
McArdell, James, engraver, **135, 143, 204, 492, 555.**
Mecklenburg-Strelitz, Duke of, **254, 347,** 31.
Meissen factory, 2, 5, 167; mark, **401, 668, 764, 771, 774, 779,** 76, 83; models for figures, **1, 17, 21, 25, 26, 29, 94, 166, 172, 174, 180, 181, 188, 189, 195, 197, 198, 280, 330, 427a, 430,** 5, 134; porcelain, **101, 102, 116;** style, **245, 335, 339, 372, 378, 386, 390, 407,** 30, 82.

Mercury, figure, **179**; symbol for, mark, **2, 147,** 5.
Mersey, River, 151.
Merthyr Tydfil, 161.
Metz, figures bought at, **731.**
Meyer, Jeremiah, painter, **555.**
Minden, battle of, **6, 553, 785.**
Minerva, figures, **7, 412, 413, 556.**
Minerva Medica, Temple of, Rome, **664a.**
Minton, Thomas, potter, **180, 470, 803,** 154.
Minuet dancers, figures, **177.**
Mirror, stand for, **250.**
Monkey orchestra, figures, **172.**
Moon, Chinese character for, **617.**
More, Hannah, **739.**
Morpurgo, dealer, **313.**
Morley, Earl, **726.**
Mortlock, John, dealer, **806, 807.**
Mosley, Charles, engraver, **135a.**
Mould for porcelain, **132.**
Munchen, dealer, **18.**
Murray, Capt. H. B., bequest, **421.**
Music, group, **424.**
"Music Lesson," group, **192.**
Musicians, figures, **425.**

N, mark, **457.**
Nantgarw porcelain, **804–807,** 161, 163, 164.
"NANTGARW C. W.," mark, **804, 806, 807.**
National Portrait Gallery, **556.**
Negroes and negresses, figures, **16, 17, 29, 187.**
New Canton, 4.
New Hall factory, 2, 133.
Nilson, J. E., engraver, **192.**
"No.," mark, 65.
Nœud de Cravate, Le, group, **420.**
Nollekens, sculptor, **304.**
Norman, Mr. Emerson, **167.**
Norwich, figures from, **167.**
Nottingham, **466.**
Nourrice de François I., figure, **138.**
Numerals, marks, **108, 112, 129,** 158.
Nursing figures, **138, 301.**

O, mark, **434.**
Omphale, figure, **139.**
Oppenheim, **299.**
Oracle, L', group, **420.**
Orchestra, monkey, figures, **172.**
Ornemanistes, 2.
Otaheite swallow, **809.**

P, mark, **38.**
Painting, figure, **173.**
Palissy, Bernard, potter, **138.**
Paris, objects acquired in, **12, 174, 299, 401, 416, 425 442;** statue in **684.**
Parrot pattern, **645.**
Partridge pattern, **69, 91, 624, 641, 659,** 6; tureens, **330.**
Paste of English porcelain, 1.
Pastille-burners, **249, 741.**
Patch-boxes, **275, 277.**
Patel, Pierre Antoine, painter, **489, 608.**
Pea-green, **246, 247,** 31.
Peak, Derbyshire, view in, **471.**
Peddie, arms, **523.**
Pedlar, figure, **168.**
"Pencilled porcelain," **518.**
Pennington, Seth and John, potters, 151.
Pensent-ils au raisin? group, **423.**
Pesne, Antoine, painter, **113, 488, 547, 549.**
Petuntse, 2.
Phillips, Charles, engraver, **409.**
Piccadilly, **516a.**
Pigeon tureen, **329.**
Pillement, Jean, designer, **482, 609,** 2, 82.
Pinxton factory, **466.**
Pipe-bowl, **494.**
Pipe-clay, 4.
Pitt, William, the Elder, figure, **202;** portrait, **556.**
Plenty, figure, **419.**
Pluto, figure, **142.**
Pluyne, Van der, dealer, **180, 463.**
Plymouth, factory, 2, 133; porcelain, **684–727.**
Pococke, Dr., 133.
Poland, King of, **26, 254.**
Polworth, arms, **523.**
Pond, Arthur, engraver, **143.**
Ponte Rotto, Rome, **672.**
Pope, Alexander, bust, **431.**
Popolo, Piazza del, Rome, **664a.**
Pots, Two, fable, **385.**
Powder-blue, **601, 604, 651, 658,** 82.
Prideaux Collection, **691, 695, 706, 707, 710, 712–714, 717, 720–727, 752, 770,** viii, 123, 134.
Printing on porcelain, 2, 6, 81, 134, 149, 151, 154; black, **4, 58, 61, 65, 73, 88, 89, 93, 122, 482, 487–489, 492, 498–500, 505, 522, 532, 533, 539, 545–569, 607, 610–612, 623, 627–630, 665–668, 670, 672, 784–786, 789, 796;** blue, **520, 521, 571, 759, 790, 803a;** brown, **59a, 59b, 76, 664;** crimson, **470, 669;** grey, **620;** lilac, **124, 125, 481, 513, 541, 570, 664a, 671;** purple, **77, 608, 609;** purplish-black, **59, 74;** red, **71.**
"Proposal," group, **420.**

Prudence, figure, **410.**
Prussia, arms of, **4**; King of, **113, 254, 488, 505, 547, 549, 696**
Punch, figures, **167, 137.**
Punch-pot, **363.**

Quail-pattern, **69, 91, 624, 641, 659.**
Quebec, battle of, **5, 552, 784.**
Queen's Square, Bristol, statue, **134.**
Quin, James, actor, figure, **135a, 136, 204.**

R, mark, **192, 193.**
Rabbit tureen, **328.**
Rafter, Kitty, actress, figure, **135a.**
Ramsay, Allan, painter, **554.**
Randall, enameller, **807.**
Ranelagh figures, **176.**
Raphael, dealer, **7.**
Raree-show, group, **428.**
Reaper, figure, **191.**
Red Indian woman, figure, **8.**
Reynolds, Sir Joshua, painter, **6, 105, 508, 553.**
Rhodes, David, enameller, **61, 65.**
Richard III., figure, **135a, 205, 557.**
Richmond, figures bought at, **730.**
Rights, Bill of, **201.**
Robins and Randall, enamellers, **807.**
Robinson, enameller, **65.**
Rockingham, Marquis of, 156.
Rockingham Works, **794–796,** 156.
Rodney, Lord, **465, 555.**
Rohnstock, portrait at, **113.**
Rome, views in, **125, 498, 499a, 664a, 672.**
Rose, John, potter, 149, 164.
Rose, famille, **101, 116.**
Ross, James, engraver, **558**; 82.
Rotherham, 156.
Rotterdam, objects acquired at, **180, 209, 273, 300, 328, 463, 735, 736, 738.**
Rotto, Ponte, Rome, **672.**
Roubiliac, Louis Francis, sculptor, **23, 178, 192, 193,** 31.
Rousseau, Jean Jacques, bust, **432.**
"Rural Lovers, The," print, **541.**
Rysbrack, sculptor, **134.**

S, mark, **781,** 149, 164.
S, double, mark, **803,** 154.
Sadler, John, printer, **612, 784, 785,** 151.
St. Vincent, Cape, battle of, **555.**
Salisbury, exhibition at, **168, 219, 225, 229, 232, 690, 703**; mug bought at, **108.**

Salopian porcelain, 149.
Salt-glazed ware, **53, 116, 117, 496, 503,** 119, 167.
Samuel, dealer, **740.**
Saqui, painter, **726.**
Sayer, Robert, publisher, **541, 568, 627, 670,** 2, 82.
Sayers, dealer, **646.**
Saxon Court Orchestra, **172.**
Saxon Porcelain Manufactory, Royal, 167.
Saxony, Elector of, **26.**
Scale-pattern, **478, 589, 650, 652, 661,** 82.
Scheemakers, Peter, sculptor, **313, 557.**
Scent-bottles, **166, 262, 279–303.**
Science groups, **411.**
Scotin, G., engraver, **789.**
Scotland, National Gallery of, **177.**
Seals, **312–325, 327.**
Seasons, figures and groups, **12, 23, 27, 95, 169, 180, 183, 191, 193, 195, 417, 421, 430, 680, 681, 687, 688, 695, 729, 730, 786.**
Senatorial Bridge, Rome, view of, **672.**
Senteur, Eau de, **282.**
Seven Years' War, **113.**
Sèvres, factory, **726,** 2, 169; mark, **646,** 76, 83, 155; models, **415, 420, 435;** porcelain, **171, 428;** style, **449, 453, 605, 613, 657, 791,** 31, 161.
Shakespeare, figure, **313;** print, **557.**
Sharp, music, mark, **35,** 83.
Shelton porcelain, 133.
Shepherds and shepherdesses, figures, **194, 735, 736.**
Shorthose, John, potter, 155.
"Shorthose & Co.," mark, **803a.**
Shropshire potteries, 149.
Silversmith's work, **157,** 29, 81.
Sinclair, arms, **523.**
"Small," incised mark, **421.**
Smith, Capt. H., sketch by, **5, 552.**
Smith, J., engraver, **431.**
Soapstone, 2, 81.
Soft paste, **45,** 1, 133.
Soho, 29.
Spa Fields, **807.**
Sprimont, Nicholas, of Chelsea, 29.
Speyer, dealer, **420.**
Sphinxes, figures, **143, 144.**
"SPODE," mark, **800–802.**
Spode, Josiah, potter, 2, 153.
Spring, figures, **12, 193, 195, 430,** 687, 688, **695, 729, 730.**
Square, fretted, mark, **478, 507, 523, 537, 588, 599, 602, 604, 608, 615, 622, 635, 650, 654, 656, 661,** 83.
Staffordshire porcelain, **36, 47, 117, 332, 354, 470, 676–683, 791, 800–803a,** 2, 81, 119, 133, 153–155; salt-glazed ware, **53, 496, 503,** 167.

Stairs, Lady, **69.**
Stand for a mirror, **250.**
Steatite, 2, 81.
Stephens, William, **769, 778,** 134.
Stern, S., dealer, **276.**
Stockholm, National Museum, **171, 423.**
Stoke-upon-Trent, **470, 800–803,** 119, 153, 154.
Stork, figure, **150.**
Strawberry Hill, **135a.**
"Street, Richard," inscription, **792.**
Stroobant, dealer, **182.**
Stuart, arms, **572.**
Sullivan, Luke, engraver, **487, 541, 560, 562.**
Summer, figures, **191, 193, 417, 729, 730.**
Sunflower dishes, **345.**
Swallow of Otaheite, **809.**
Swansea factory, 161, 163, 164; mark, **808, 809.**
Swinton porcelain, 156, **793–796.**
Swords, crossed, mark, **401, 407, 668, 764, 771, 779,** 9, 31, 76, 83, 134.

T, mark, **51, 65, 711.**
Taff Valley, 161.
Tancred, Garrick as, figure, **185.**
Taraval, J. H., painter, **432.**
Targett, dealer, **108.**
"Tea Party, The," print, **131, 500, 610, 668.**
Tebo, modeller, **5–7, 10, 11, 41, 43, 51, 711, 729–732, 734, 737, 738,** 5, 83, 131.
Têhua, province, 6.
Tennyssen, dealer, **264.**
TF, monogram, mark resembling, **35, 38, 52, 58,** 83.
Thibaud, modeller, 5.
Thoms, Merton, Collection, **568, 670,** 2.
Thomson, poet, **185.**
Thimble, **306.**
Thorp Cloud, view of, **471.**
Time and Love, group, **409.**
Tin, sign for, mark, **706, 707, 709a, 711–718, 720, 721, 723, 724, 726, 727,** 123, 134.
Ting, porcelain, **45.**
"Tithe Pig, The," group, **203.**
T°, mark, **5–7, 10, 11, 41, 43, 51, 711, 729, 731, 737, 738,** 5, 83, 134.
Tobacco-stopper, **311.**
"Topers, The," figures, **694.**
Tournai porcelain, **731.**
Tourniquet, Le, group, **428.**
Toys, Chelsea, 30.
Tragedy, figure, print, **557.**
Trajan's Column, views of, **498, 499a.**
Transfer-printing, 81, 134, 149, 151.
Trapnell Collection, **720.**

Tregellis, Miss, viii.
Triangle, mark, **157, 160,** *333,* **377,** 29.
Triangle player, figure, **738.**
Trident, mark, **84, 808,** 163.
Trinkets, Chelsea, **327.**
Triton, figure, **414.**
Trusley, **466.**
Turkish costume, figures in, **2, 3, 25, 29, 196.**
Turner, Thomas, dealer, **139, 150, 175.**
Turner, Thomas, potter, 149, 164.
Turquoise-blue, **276,** 31.
Tyers, Jonathan, **562.**

Union Jack, mark, 83.
Utrecht, objects acquired at, **259, 332, 431.**

v, mark, **673.**
Van der Pluyne, dealer, **463.**
Vandyke, Anthony, painter, **409.**
Van Galen, dealer, **26.**
Van Herck, dealer, **176.**
Van Minden, dealer, **209, 273, 300, 328.**
Vauxhall Gardens, **562.**
Vénitiennes, Fêtes, engraving, **177.**
Venus, figures, **9, 728.**
Vespasian, Temple of, Rome, view, **125.**
Vienna porcelain, **411.**
Virgin, figure, **170.**
Vivandière, Mrs. Cibber as, **186.**
Vivares, Francis, engraver, **489, 541, 608, 672.**
Volunteer movement, **790.**

W, mark, **485, 580, 605,** 83.
Wales, Princess Dowager of, **488, 547.**
Walker, R., drawing by, **110.**
Walker, Samuel, potter, 161, 163.
Wall, Dr. John, of Worcester, **787a,** 81.
Wallace Collection, **789.**
Walpole, Horace, **135a, 200, 254, 773,** viii, 29.
Waltzers, figures, **174.**
Wanitz, dealer, **174.**
Wasters from Bow factory, **132a,** vii, 4.
Watch-chain pendants, **307–310.**
Watelet, C. H., engraver, **432.**
Water, figure, **731.**
Watteau, Antoine, painter, **59, 177, 561, 610, 661, 789,** 82.
Weatherby, of Bow, 4.
Webster, Moses, painter, **807.**

Wedgwood, Josiah, potter, **65, 414,** 5, 134.
Wemyss, Earl of, Collection, **6, 553.**
West Indies, battle in, **465.**
Westminster Abbey, **313, 557.**
Whiteford, Mr. Sidney T., **726, 743.**
Whitton, Middlesex, view at, **561, 566.**
Wilkes, John, figure, **135a, 200, 201.**
Wille, J. G., engraver, **113.**
Willett Collection, **157.**
William III., statue, **134.**
William IV., 156.
William Augustus, Duke of Cumberland, 29; bust of, **133.**
Williams, Sir Charles Hanbury, 30.
Wilson, Thomas, of Bridlington, **572.**
Wimborne, Lord, **487.**
Winter, figures, **12, 27, 95, 169, 193, 195, 421, 688, 695, 729, 730.**
Withers, Edward, painter, **465,** 77.
Woffington, Peg, actress, **143.**
Wolf and Crane, fable, **384.**
Wolf and Goat, fable, **406.**
Wolfe, General, figure, **5,** 5; portraits, **552, 784.**
Wolfsohn, dealer, **791.**
Woobourn, Surrey, view at, **487, 541, 562.**
Woodward, Henry, actor, figure, **135.**
Woollett, William, engraver, **561, 566.**
Worcester Corporation jug, **578;** factory, **450,** 1–3, 6, 81, 134, 149, 161; porcelain, **478–675, 713,** 158; Chinese porcelain decorated at, **812–815,** 166; Works Museum, **53, 75, 518, 555, 645.**
Worlidge, Thomas, engraver, **135a, 546.**
"Wreathing" in Plymouth, porcelain, 123.

Yorkshire porcelain, 156.
Young, William Weston, potter, 161.
Yü, Chinese character, mark, **35.**
Yueh, Chinese character, **617.**

Zodiac, signs of, **730.**

	227	7	227	
2	12	188	12	2
1	20	30	25	1
	29	197	29	

BOW.

181 15 19 15 24

17 198 21 198 17

95 3 8 9 94

BOW.

4. BRITANNIA.

BOW.

6. The Marquis of Granby.

5. General Wolfe.

BOW.

18. BOW.

26

41

20

BOW.

23. Autumn.

BOW.

135 & a. Woodward and Kitty Clive in *Lethe*.

BOW.

143 701 136 146 143

158 152 149 162 164

154 155 151 147 159

BOW.

137. King Lear.

BOW.

142 141

113

BOW.

68

37

515

BOW.

84 57 85
93 51 46
86
105 109 119 107 56
564 106
71 368 67

BOW.

166

133

301

134

161

157

CHELSEA.

138

CHELSEA.

139. Hercules and Omphale, after Lemoyne.

BOW.

140

CHELSEA.

		174		
229	207	183	207	230
		172		
173	167	208	167	173
211	219	175	219	218

CHELSEA.

168 202 168

187 186 184 185 187

190 170 190

CHELSEA.

171. LEDA AND THE SWAN.

CHELSEA.

182 176

201 204 200

CHELSEA.

177. Dancers, after Watteau. 178. Group, after Vanloo.

CHELSEA.

191

CHELSEA.

192. The Music Lesson. Modelled by Roubiliac after Boucher.

CHELSEA.

193. The Seasons. Modelled by Roubiliac.

CHELSEA.

196

CHELSEA.

202. LORD CHATHAM.

CHELSEA.

216 214 212

CHELSEA.

237

CHELSEA.

239

CHELSEA.

194 240 194

255 241 255

CHELSEA.

271 286 270 296 295

Bonbonnières and Scent-Bottles.

CHELSEA.

290 195 300 199 285 195 278

294 288 283 289 297

299 293 292 291 298

274 209 303

269 275 276 272 277

CHELSEA.

		363		
369	120	371	121	366
367	399	99	374	98
	372		373	
351		328		81
	361	259	379	

CHELSEA.

377 352 378

376 333 375

383 405 356 388

387 346 385

CHELSEA.

243 339 245

386 334 401

341 340

CHELSEA.

336

CHELSEA.

337

390 248 396

389 439 362

253 250 253

CHELSEA.

347. Plate from the Mecklenburg-Strelitz Service.

348. Plate with View of Chelsea Church.

CHELSEA.

414 179 409

180 205 424

CHELSEA-DERBY.

419

426 410 433 410 429

427a 430 427 430 411

425 431 418 432 425

416 203 415 417 416

CHELSEA-DERBY.

420. *La Bergère des Alpes.*

420. *Le Nœud de Cravate*

Pair of Groups, after Boucher.

CHELSEA-DERBY.

423. *Pensent-ils au Raisin*, after Boucher.

CHELSEA-DERBY.

413. MINERVA CROWNING CONSTANCY.

CHELSEA-DERBY.

258 242
452 437 394
392 456 444 455 457
451
446 441 448

CHELSEA-DERBY.

438. Punch-bowl with Arms of the Coopers' Company.

CHELSEA-DERBY.

445

CHELSEA-DERBY

436 459 435

469 453 463 468

477 465 477

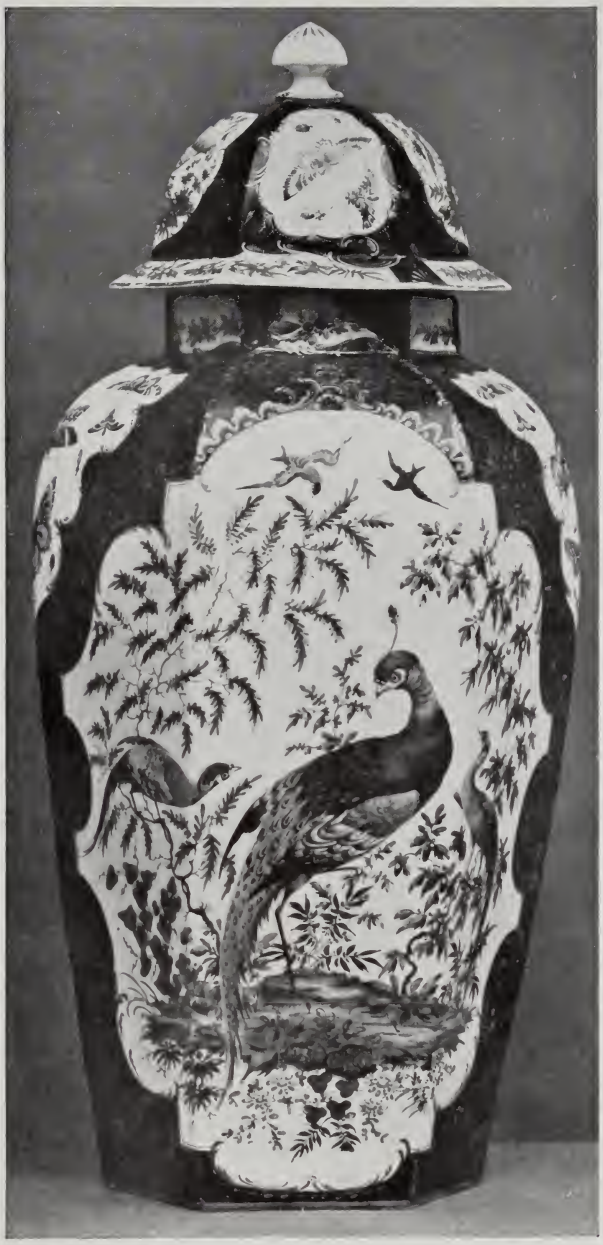
472 460 472

CHELSEA-DERBY AND DERBY.

471

466

DERBY.



478

WORCESTER

43

WORCESTER.

39 787 38

479 788 40

WORCESTER.

35

WORCESTER.

787a

WORCESTER.

599	480	597
643	486	639
659	588	624
517	97	641

WORCESTER.

558 488 565

487 499a 620

607 609

672 72 568

WORCESTER.

610

489 549

WORCESTER.

545

561 566 554 563

125 570 608 569 124

555 556

629 539 630

WORCESTER.

552 541 553

58

WORCESTER.

506 511

540 543

WORCESTER.

719 618 53 617 118

75 534 518
634

88 52 89

WORCESTER.

578 542 577

576 544 484
673 674

WORCESTER.

503

589 595 606

613 615

663 483 502 482 661

512 594 509

WORCESTER.

658	523	658
592	485	600
593	581	603
582a	504	585

WORCESTER.

575 590 574

583 537 584

520

WORCESTER.

573. MUG, dated "April 5th, 1770."

587

WORCESTER.

599

604

WORCESTER.

516a

WORCESTER (Chamberlain's).

117

LONGTON HALL.

676

679 677

LONGTON HALL.

680 683 678

189 682 681 169

47 332 47

LONGTON HALL.

36

LONGTON HALL.

684. AMERICA.

685. ASIA.

PLYMOUTH.

687

PLYMOUTH.

735

BRISTOL.

689 703 689

697 710 698

757 691 696 691 712

PLYMOUTH.

690 693 690

688 718 717 688

707 688 707 688 707

PLYMOUTH.

706

PLYMOUTH.

733 728 733

731

BRISTOL.

Summer.

Autumn.

729. WINTER AND SPRING.

730. SPRING AND WINTER.

BRISTOL.

AUTUMN.

SUMMER.

737 711 737
760 770 761
738 744 739 746 738
755 734 753

BRISTOL.

740

BRISTOL.

87

110

BRISTOL (Soft paste porcelain.)

716

BRISTOL OR PLYMOUTH.

754

BRISTOL.

796

SWINTON (Rockingham).

781

CAUGHLEY.

790 783 782

CAUGHLEY.

784 789 785

LIVERPOOL.

800. Spode.

803. Minton.

STOKE-UPON-TRENT.

108

129 797 130

596

123 123

LOWESTOFT.

792

JUG OF UNCERTAIN ORIGIN.

798

112

LOWESTOFT.

806 807

808 805 809
804

NANTGARW AND SWANSEA.

102 813 101

FOREIGN PORCELAIN. Decorated in England.

1 (2)

2 (3)

3 (5)

4 (10)

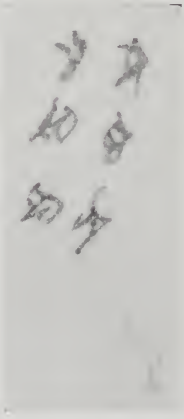
5 (18)

6 (20)

7 (96)

8 (104)

9 (66)



10 (65)

11 (106)

12 (84)

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14 (515)

BOW.

15 (157)

16 (150)

25 (407)

26 (445)

27 (457)

17 (373)

18 (349)

19 (340)

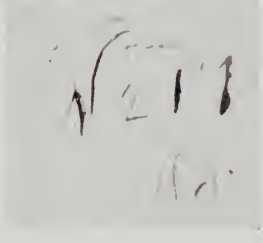
20 (246)

21 (219)

22 (196)

23 (193)

24 (401)



28 (424)

CHELSEA AND CHELSEA-DERBY.

The numbers in brackets are those of the objects from which the marks are taken.

29 (466)

30 (465)

31 (476)

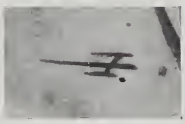
32 (474)

33 (683)
LONGTON HALL.

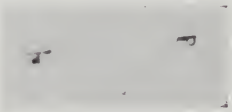
DERBY.

34 (35)

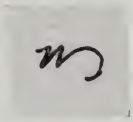
35 (35)



36 (53)



37 (38)



38 (580)

39 (529)

40 (644)

41 (641)

42 (635)

43 (656)

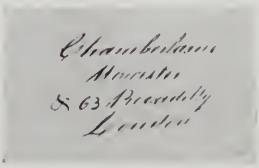
44 (571)

45 (668)

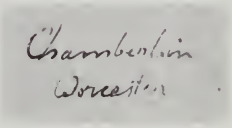
46 (646)

47 (517)

48 (492)



49 (516a)

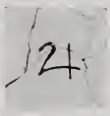


50 (675)

WORCESTER.

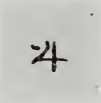
The numbers in brackets are those of the objects from which the marks are taken.

51 (27)



52 (713)

53 (707)



54 (716)

55 (723)

PLYMOUTH.

56 (738)

57 (753)

58 (754)

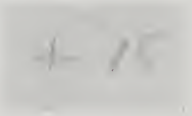
59 (761)

60 (762)

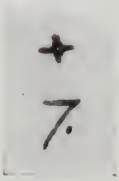
61 (764)

62 (765)

63 (769)



64 (772)

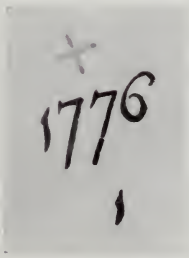


65 (773)

66 (774)

67 (771)

68 (768)



69 (770)

70 (775)

71 (776)

72 (777)

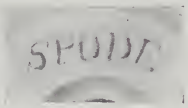
73 (779)

BRISTOL.

The numbers in brackets are those of the objects from which the marks are taken.

74 (790) CAUGHLEY.

75 (112) LOWESTOFT.



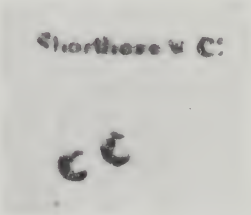
77 (800)

76 (792) UNCERTAIN.

78 (791)

79 (803)

80 (802)

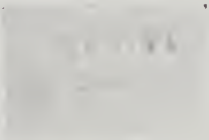


81 (803a)

STAFFORDSHIRE.

82 (804)

83 (805)



84 (808)

85 (809)

NANTGARW.

SWANSEA.

86 (795)

87 (794)

SWINTON (ROCKINGHAM).

88 (796)

The numbers in brackets are those of the objects from which the marks are taken.

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